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Liverpool: Walker Art Gallery

The Art of Albrecht Dürer

(1471—1528)

Catalogue

of an Exhibition in the Walker Art Gallery, Liverpool, April to 11 June, 1910.

CORPORATION OF LIVERPOOL . . .

WALKER ART GALLERY

The ART of ALBRECHT DÜRER (1471-1528): a collection of reproductions of his paintings, engravings, drawings and woodcuts, brought together and arranged in chronological order by Sir W. Martin Conway, M.A., F.S.A., F.R.G.S.

CATALOGUE

16th APRIL to 11th JUNE,

1910.

LIBRARY
16. XI. 1910
(1497)

FINAL EDITION.

Limited to 50 numbered copies, printed on hand-made paper, of which this is No. 13.

THE motive of this exhibition, and its most important feature, is the practically exhaustive collection, made by Sir W. Martin Conway, M.A., F.S.A., F.R.G.S., of reproductions of the handiwork of Albrecht Dürer; excepting only those geometrical, anatomical, and other diagrams, which are not artistically interesting. Liverpool is much indebted to Sir Martin Conway for lending it a collection of such value and interest; one which redounds to the credit alike of his erudition and his patient industry. He is also to be warmly thanked for preparing a catalogue which, after serving its illuminating first purpose as a descriptive commentary on the Exhibition, will remain a document of enduring value to students and collectors.

As it seemed desirable that so great a master of line as Dürer was, should be illustrated by some originals—for even in the best reproductions something is inevitably lost—a number of his prints have been borrowed from the Hornby Library, and Alderman W. H. Watts has very kindly lent some from his collection.

E. RIMBAULT DIBDIN,

CURATOR.

CORPORATION OF LIVERPOOL

THE RIGHT HONOURABLE THE LORD MAYOR,
ALDERMAN W. H. WILLIAMS, J.P.

1910.

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Preface.

The collection here exhibited is not an absolutely complete representation of all Dürer's known works. Many of his woodcuts have not been well reproduced and therefore are not included. Almost all of his studies of "proportioned" human figures, except the earliest, are also excluded, on account of their number and because they would be unlikely to interest any but a very few. The woodcuts and drawings ascribed to the "Master of Bergmann's Printing house," in and about the year 1492, are not included; because, though it is possible that this artist may have been Dürer, the matter is still under discussion.

Otherwise I have brought together reproductions of every known work of the artist, of which I could acquire a print. Moreover, hospitality has been extended, perhaps rather freely, to reproductions of works which many will hold to be of doubtful authenticity. A few items mentioned in the catalogue are not shown, either because they are not regarded by the authorities as suited for public exhibition on this occasion, or because reproductions are not procurable. Where possible, a reference in a very abbreviated form is given to the publication from which the reproductions are taken. Thus L. stands for Dr. Lippmann's series of reproductions, Br. for the photographer Braun, and so forth. I availed myself of all the authorities to which I have had access, but I have not been able in the space at my disposal to acknowledge my indebtedness.

The chronological arrangement is not to be regarded as, even in my single opinion, correct. It is a first attempt. Every work has had to be placed somewhere in the long series, and the most likely point has been chosen, though frequently without much confidence. When all the works are visible together it will, no doubt, be easy to suggest many corrections and improvements. The catalogue has had to be passed quickly through the press, and may contain textual inaccuracies which a more careful revision would have removed.

MARTIN CONWAY.

ALLINGTON CASTLE,
MAIDSTONE,
14th April, 1910.

CATALOGUE.

Dates in parentheses—e.g. (1484)—are assumed.
Dates not so indicated are recorded.

1471, 21 May—*Albrecht Dürer, born at Nuremberg of a Hungarian father and a German mother. His father was a goldsmith, and he was first apprenticed to that trade.*

1 1484 Self-portrait in silver-point. *Albertina.* L.448.

2 (1484) A lady with a hawk. *Brit. Mus.* L.208.

3 1485 Virgin and Child with angels. *Berlin.* L.1.

— 1486, 30 Nov.—*Dürer was apprenticed to Wolgemut.*

4 (1486) Silver-point portrait of his father. *Albertina.*

— 1487 St. Veit curing a lunatic. Panel-painting, done in Wolgemut's workshop. The likeness of young Dürer in the background may have been painted by himself. *German Mus., Nuremberg.*

5 1489 Three foot-soldiers. *Berlin.* L.2.

6 1489 A company of riders. Pen-and-ink. *Bremen.* L.100.

7 (1489) Foot soldiers and a man and woman on horseback (doubtful). *Berlin.*

8 (1489) A Turkish archer on horseback. Pen-and-ink. Very doubtful. *Ambrosiana.* Br.197.

9 (1489) An old man on horseback led by a foot-soldier. Pen-and-ink. *Berlin.* Jahrb. d. k. Pr. Kss. 1897.

10 (1489) A mounted rider. Pen-and-ink. *Brit. Mus.* L.209.

11 (1489) Hasty pen-and-ink sketch of riders and others at the gate of a city, drawn on the back of the preceding and including the figures drawn in the two preceding drawings. *Brit. Mus. Dürer Soc.*

— 1489 "Soldiers on horseback jilting, etc.," a most elaborately finished drawing, dated 1489. Drawn with the pen. 12¼×7¾ in." Last recorded in Sir Thos. Lawrence's Coll. (No. 47).

12 (1489) Horseman wearing a scimitar. Pen-and-ink. *Louvre.* L.304.

13 (1489) The great Post-boy. Engraving. B.81. Very doubtful.

— 1489, 30 Nov.—*End of apprenticeship.*

14 } 1490 Portrait of his father. Panel. On the back is his coat
15 } of arms. *Uffizi.*

— 1490 11 April—*Dürer started away on his Wanderschaft and probably went to such places as Augsburg, Ulm, and Cologne.*

— 1491 *Dürer went to Colmar after the death of Martin Schongauer and worked under Martin's brothers.*

— 1492-3 *Dürer was at Basel, where he worked under George Schongauer. At this time, if he is rightly identified with the "Master of the Bergmann printing office," he designed the woodcuts, and made the drawings ascribed to that artist.*

16 1492 St. Jerome. Woodcut.

17 (1492) The Risen Christ and the Virgin. Pen-and-ink. *Louvre. Dürer Soc.* There is a copy of this at Basel by a follower of Hans Leu (phot. *Dürer Soc.*).

18 (1492) Execution of St. John Baptist. Pen-and-ink. *Brit. Mus. Dürer Soc.*

19 (1492) The Nativity. Pen-and-ink. *Coburg.* Jahrb. d. k. Pr. Kss. 1910.

20 (1492-3) Pen-and-ink study of an old woman resting her cheek on her hand. Also a separate hand. *Blasius Coll.* L.144.

21 (1492-3) His own portrait. Pen-and-ink. *Erlangen.* L.429.

22 (1492-3) On back of preceding. The Holy Family. The first of a series of studies for the engraving B.44.

23 (1492-3) The Holy Family. Pen-and-ink study for B.44. Hon. A. E. Gathorne-Hardy Coll. *Vasari Soc.* No. 30.

— 1493 *Dürer spent the last part of this year and probably the early part of 1494 at Strassburg, where he probably worked for the anonymous artist, called the "Hausbuch Master."*

24 (1493) Virgin and child. Pen-and-ink study for B.44. G. Mayer Coll. *Dürer Soc.*

25 (1493) Virgin and Child (study for B.44) and hand studies. Pen-and-ink. G. Mayer Coll. *Dürer Soc.*

26 (1493) The Holy Family. Pen-and-ink study for B.44. *Berlin.*

27 (1493) The Holy Family, with a grasshopper. Engraving. B.44.

28 (1493) A wild man and woman. Engraving. B.92.

29 (1493?) Man and woman on one horse, with dog. Washed pen-and-ink drawing, dated 1496. In favour of the date is the dog, which frequently appears in and after that year, but never before. Practically all the experts refer the drawing to an earlier date, and its resemblance to work by the Hausbuch Master is close. Compare the print L.107 by "b.s." *Berlin.* L.3.

30 (1493) The small Post-boy. Engraving. B.80.

31 (1493) Assumption of St. Mary Magdalene. Pen-and-ink. *Coburg.* Jahrb. d. k. Pr. Kss. 1910.

32 1493 A nude woman. Pen-and-ink. Bonnat Coll. L.345.

33 (1493) A woman with a long train. Pen-and-ink. Bonnat Coll. L.346.

34 (1493) Two lovers walking. *Hamburg. Dürer Soc.* vii.

35 (1493) The Promenade. Engraving. B.94.

36 (1493) The hired Mistress. Engraving. B.93.

37 1493 The Crucifixion. Woodcut. Printed in "Missale speciale," *Basel* or *Strassburg*, 13 Nov., 1493 (*Hain*, 11251).

38 (1493) Virgin and Child with angels. Tinted pen-and-ink. *Louvre.* L.300.

39 1493 The Child Christ. Water-colour on vellum. *Albertina.* L.450.

40 (1493) A wise virgin. Pen-and-ink. *Albertina.* L.458.
This may be one of a set of drawings of which another, formerly in the Lawrence Coll., was sold at Dresden in 1862 (Rietschel Auction Cat. No. 621) and thus described—"One of the Wise Virgins, to the knee, with monogram," and the false date 1506. On the back was the, possibly correct, date 1493.

41 1493 His own PORTRAIT. Panel. Mme. L. Goldschmidt's Coll. *Paris.*

42 (1493-4) Lime trees on a bastion. Water-colour. Von Franck Coll. *Graz.* L.162.

43 (1493-4) Three lime trees by a wall. Water-colour. *Bremen.* L.102.

44 (1493-4) A pine tree. Water-colour. *Brit. Mus.* L.221.

— 1494, 18 May—*Dürer returned home from his Wanderschaft.*

— 1494, 7 July—*Dürer was married to Agnes Frey.*

45 (1494) Pen-and-ink sketch of his wife. *Albertina.* L.457.

46 (1494) The village of St. Johann near Nuremberg. Water-colour. *Bremen.* L.104.

47 (1494) The "Drahtziehmühle" near Nuremberg. *Berlin.* L.4.

— 1494 (towards the end of the year)—*Dürer started away from Nuremberg and went to Venice.*

48 (1494) View in the interior of a town square, evidently on the Brenner route (to judge by the architecture), probably Innsbrück. Water-colour. *Albertina.* L.452.

49 (1494) Companion view in the opposite direction. *Albertina.* L.453.

50 (1494) An alpine sketch, with a water-wheel. Water-colour. *Berlin.* L.441.

51 (1494) The Castle of Trient. Water-colour. *Brit. Mus.* L.90.

52 1494 The Death of Orpheus. Pen-and-ink design founded on an engraving of the school of Mantegna. *Hamburg. Dürer Soc.*

53 1494 Combat of Tritons. Pen-and-ink copy of Mantegna's engraving, B.17. *Albertina.* L.455.

54 1494 The Drunken Silenus. Pen-and-ink copy of Mantegna's engraving, B.29. *Albertina.* L.454.

— (1494) According to Max Lehrs, Dürer copied a third engraving by Mantegna.

55 1495 Nude figures drawn in pen-and-ink after Pollaiuolo. One of the figures suggested that of the Great Hercules in the engraving B.73. Bonnat Coll. L.347.

56 1495 The Child Christ, after Lorenzo di Credi. Schickler Coll. L.384.

57 (1495) Page from a sketch-book, with Europa, three views of a sculptured lion's head (perhaps in the Piazza San Marco, Venice), a man with a skull, and Cupid with a bow (after a well-known antique sculpture). Pen-and-ink. *Albertina.* L.456.

58 (1495) Sketches of buildings, one with a Venetian chimney. Pen-and-ink. *Berlin.* L.13.

59 (1495) Pen-and-ink sketches, on back of preceding, of an armadillo, female drapery, and the lower part of a nude male figure. *Berlin.* L.12.

60 (1495) Pen-and-ink sketches of a nude male figure, the head of a turbaned Turk, the Child Christ, a knight in phantastic armour. *Uffizi.* Br.962.

61 (1495) Pen-and-ink sketch of a knight of 1372, and a swimming belt for a horse. *Brit. Mus.* L.255.

62 (1495) Pen-and-ink sketches, on back of preceding, of two horsemen and a swimming belt for a horse. *Brit. Mus.* L.254.

63 (1495) A Venetian lady in profile, half-length. Pen-and-ink. *Bremen. Dürer Soc.* X.4.

64 (1495) A Venetian lady kneeling, as St. Catherine. Pen-and-ink. *Cologne Mus.*

65 1495 A Venetian lady standing, in two positions. Washed pen-and-ink. *Albertina.* L.459.

66 (1495) A Venetian lady and a Nuremberg lady. Pen-and-ink. *Frankfurt.* L.187.

67 (1495) A Venetian lady. Pen-and-ink. *Basel. Dürer Soc.*

68 (1495) The Dolomite landscape. Pen-and-ink. Used for background in the woodcut, B.84. *Erlangen.* L.431.

69 1495 View of Trient. Water-colour. *Bremen.* L.109.

70 (1495) View of Innsbrück, in summer or autumn, from the north-west. Water-colour. *Albertina.* L.451.

71 (1495) A rocky landscape and castle. Pen-and-ink. Compare the castle in the background of the engraving B.95 of 1496. *Albertina.* L.449.

72 (1495) A quarry. Tinted pen-and-ink sketch. Used for background of the engraving, B.61, of *c.* 1495-6. *Bremen.* L.106.

73 (1495) A rocky forest landscape. Tinted pen-and-ink sketch. *Bremen.* L.107.

— 1495 *Dürer was at home again at Nuremberg.*

74 (1495) St. Christofer. Panel. *Amalienstiftung, Dessau.* Zeitschr. f. b. K. Dec., 1909.

75 (1495) "Pupilla Augusta" pen-and-ink design with background details from studies made during the Venice journey. *Windsor.* L.389.

76 to 83 (1495) Copies of 17 of the Italian *Tarocchi* engravings. Pen-and-ink, some tinted. *Brit. Mus., Louvre, Bibl. Nat. Paris. Dürer Soc.*

84 (1495-6) Tinted pen-and-ink design for a fountain. *Brit. Mus.* L.223. There are copies in the Albertina and Berlin Mus.

85 (1495-6) St. Jerome in penitence. Engraving. B.61.

86 (1495-6) The penance of St. John Chrysostom. Engraving. B.63.

87 to 102 (1495-6) The Apocalypse Woodcuts. B.61-75.

They were probably all designed at this time. They were published in 1498. A title vignette was added to the 3rd edition in 1511.

103 (1496) Nuremberg from the west. Water-colour. *Bremen.* L.103.

104 (1496) Death and the rider. Pen-and-ink. *Frankfurt.* L.193.

105 This study was used (and may have been made) by the draughtsman of a fine chiaroscuro drawing in the Albertina, ascribed to many artists besides Dürer.

106 (1496) Pen-and-ink study for the following. The lion's head is from the Venice sketch; see above (No. 57). *Dresden.* L.203.

(1496) Justice on a lion. Engraving. B.79.

107 (1496) A man and woman riding horses. Pen-and-ink. *Munich.* Bl.103. Doubtful.

108 (1496) Pen-and-ink design for a candlestick. *Bremen.* L.126.

109 (1496) The cook and his wife. Engraving. B.84.

110 (1496) Pen-and-ink design for the following. *Brit. Mus. Dürer Soc.*

111 (1496) The Prodigal Son. Engraving. B.28.

112 (1496) The Landsee pig-monster, born in 1496. Engraving. B.95.

113 to 119 (1496) The Great Woodcut Passion. Several blocks for this series must have been designed shortly after the first Venetian journey. Such are B.5 (with its rudimentary perspective), B.6, and 8-13.

120 (1496) Hercules. Woodcut. B.127.

121 (1496) The Knight and Squire. Woodcut. B.131.

It is thought that B.127 and 131 are parts of a single composition.

122 1496 St. Roch. Woodcut. Printed with text on a broadside.

123 (1496) Portrait of Friedrich the Wise. Painted in tempera on linen. *Berlin.*

124 (1496) Portrait of John the Steadfast. Painted in tempera on linen. *Gotha.* Doubtful.

Friedrich the Wise of Saxony and his brother John visited Nuremberg April 14-18, 1496. Dürer probably drew their portraits at that time and painted these pictures from the drawings. At the same time he probably received orders for the following picture.

125 (1496) The Virgin and Child, with SS. Anthony and Sebastian on the wings. Painted in tempera on linen and showing the influence of Mantegna. *Dresden.*

126 (1496-7) The pious son. Pen-and-ink. *Bremen. Dürer Soc., viii.* 5.

The figure on the left is used in the following engraving (B.88).

127 (1496-7) Five men on foot and a mounted Turk. Engraving. B.88.

128 (1496-7) A woman rider and a foot-soldier. Engraving. B.82.

129 (1496-7) The Virgin and Child on the Crescent. Engraving. B.30.

130 1496 Pen-and-ink sketch of nude women in a bath-house. *Bremen.* L.101.

131 (1496) The men's bath. Woodcut. B.128.

132 (1496-7) Samson and the lion. Woodcut. B.3.

133 (1496-7) Martyrdom of St. Catherine. Woodcut. B.120.

134 (1496-7) The pleasures of the world. Pen-and-ink. *Oxford Univ. Gall.* (*Colvin*).

135 (1496-7) The Turk and his wife. Engraving. B.85.

136 (1496-7) Peasant man and woman walking. Engraving. B.83.

137 (1496-7) Three peasants talking together. Engraving. B.86. Justi ascribes this to *c.* 1503-4.

138 (1497) St. Sebastian. Engraving. B.56.

This exists in two states: with mouth open and with mouth closed. It shows a reminiscence of pictures by Cima (Venice Acad. and Mond Coll.) of about 1495.

139 (1497) St. Sebastian. Engraving. B.55.

140 (1497) The small fortune. Engraving. B.78. This may belong a year or two earlier.

141 (1497) Sketch of the Trockensteg at Nuremberg. Water-colour. *Albertina.* L.462.

142 (1497) Pen-and-ink study for the following. Blasius Coll. L.134.

143 (1497) The Virgin and Child with animals in a landscape. Tinted pen-and-ink. *Albertina.* L.460.

144 (1497) The Holy Family with cherubs. *Berlin.* L.47.

145 (1497) The Virgin and Child with hares. Woodcut. B.102.

146 (1497) The Martyrdom of St. Lawrence. Pen-and-ink on tinted paper. *Berlin.* L.32.

147 (1497) Sunset over water by a pine wood. Perhaps done from a point near the Weiherhaus. Water-colour. *Brit. Mus.* L.219.

148 (1497) The Weiherhaus at sunset. Water-colour. *Brit. Mus.* L.220. This building was an outpost in connexion with the fortifications of Nuremberg. Later it was used as a powder magazine. It existed till recently.

149 (1497) Almost nude figure of a woman. Pen-and-ink. The head was used in the following engraving (B.42). *Uffizi.* Br.963. A drawing by Peter Vischer in the Louvre, dated 1519, seems to be connected with this. Jahrb. d. k. Pr. Kss. xii. p. 51.

150 (1497) The Virgin and Child with a monkey and the Weiherhaus. Engraving. B.42.

151 (1497) Pen and-ink drawing of a nude woman in two positions. The same model appears in the following engraving (B.75). *Brit. Mus. Dürer MSS.* i. 101. See Conway's Dürer, p. 236.

152 1497 Four nude women. Engraving. B.75.

153 (1497) The Doctor's Dream. Engraving. B.76. The cherub shows Venetian reminiscences.

154 (1497 A lute-playing angel. Silver-point. *Berlin.* L.73.

155 (1497) Lower part of a nude female figure on a flying dragon. The date may be *c.* 1503. Silver-point. Blasius Coll. L.135.

156 (1497) Half-length silver-point sketch of Dürer's wife. *Bremen.* L.113.

157 1497 PORTRAIT OF HIS FATHER. Panel. National Gallery. There are copies at Syon House, Frankfurt and Burghausen.

158 (1497) HEAD OF A YOUTH to the left. Painted in tempera on linen. *Bibl. Nat., Paris.*

159 (1497) HEAD OF A YOUTH to the right. Painted in tempera on linen. *Bibl. Nat., Paris.*

160 (1497) HEAD OF A WOMAN. Painted in tempera on linen. The same model as the following. *Bibl. Nat., Paris.*

161 1497 PORTRAIT OF THE FURLEGERIN, with hair up. Painted in tempera on linen. Heugel Coll., *Paris.* *Dürer Soc.* There is a copy in the Lütschina Coll.

162 1497 PORTRAIT OF THE FURLEGERIN, with hair down. Painted in tempera on linen. *Frankfurt.* There is a copy at Augsburg.

163 1498 HIS OWN PORTRAIT. Panel. *Madrid.*

164 (1498) PORTRAIT OF A YOUNG MAN (Sebastian Imhof?). Panel. *Bergamo Academy.* Doubtful.

165 (1498) The Weidenmühle, near St. Johann, near Nuremberg. Water-colour. *Bibl. Nat., Paris.* L.331.

166 (1498) The Rape of Amymone. Engraving. B.71.

167 1498 An armed knight on horseback. *Albertina.* L.461.

168, 169 (1498) THE BAUMGARTNER ALTAR....Panel. *Munich.*

There is a tendency now to ascribe this to *c.* 1503-4; but it seems to fall better among earlier works. There is a 17th cent. record that 1498 was the date of it.

170 (1498-9) An old peasant's head. Water-colour. *Brit. Mus.* L.227.

171 1499 PORTRAIT OF HANS TUCHER. Panel. *Weimar Mus.*

172 1499 PORTRAIT OF FELICITAS TUCHERIN. Panel. *Weimar Mus.*

173 1499 PORTRAIT OF ELSBETH TUCHERIN, wife of Niklas Tucher. Panel. *Cassel Gall.*

174 (1499) PORTRAIT OF A YOUNG MAN with long hair (Friedrich II von der Pfalz?) in the background is a castle (Heidelberg?) on a hill. Panel. *Darmstadt.* Doubtful.

175 1499 PORTRAIT OF OSWALD KRELL. Panel. *Munich.*

The curtain and landscape with trees are supposed to have been suggested by Bellini's Madonna of 1487 (Venice Academy).

176, 177 (1499) The Great Hercules, or Jealousy. Engraving. B.73.

The figure of Hercules was suggested by the Pollainolo drawing copied by Dürer in 1495.

A proof of the unfinished plate was published by the Int. Chalcographical Soc. 1886, No. 11.

178 (1499) An allegorical subject said to be connected with the Revelations of St. Bridget. Probably by the "Benedict Master" rather than by Dürer. *Rennes....Dürer Soc.*

179 (1499) Last Judgment. *Brit. Mus.* L.224.

180 (1499) Last Judgment, design within a semi-circular strip. *Brit. Mus.* L.248.

181 (1500) Wings of the JABACH ALTAR-PIECE. No central panel known. The interior of l. wing has Job and his wife, of the r. wing a piper and a drummer—the latter held to be a likeness of Dürer. These pictures may have been designed by Dürer *c.* 1500, and painted by Hans von Kulmbach. The Saints on the outsides of the wings have nothing to do with Dürer.

182

183 1500 PORTRAIT OF A YOUTH, said to be Hans Dürer. Panel. *Munich.*

The subject cannot be Dürer's brother, Hans III, the painter, who was younger than this in 1500.

184 (1500) THE ENTOMBMENT. Panel. *Munich.*

Probably designed by Dürer, perhaps as early as 1496-7; not painted by him.

185 (1500) THE HOLZSCHUHER ALTAR-PIECE. Panel. *German Mus., Nuremberg.*

This may not even have been designed by Dürer, but may merely be imitated from the Munich Entombment. The painter may have been the young H. L. Schaüfelein. Some now think that the artist was the "Benedict Master."

186 1500 Hercules. Design for the following picture. It is based on a picture by Pollaiuolo now in the Jarves Coll., New Haven, U.S.A., a drawing for which is in the Berlin Mus.

187 1500 HERCULES AND THE STYMPHALIAN BIRDS. Panel. *German Mus., Nuremberg.*

Note the similar bridges in the background of this and of the Holzschuher Altar-piece.

188 1500 PORTRAIT OF HIMSELF. Panel. *Munich.*

This portrait (see Rep. 1907) is now assigned to the second Venetian visit (1506-7), and it is claimed that the right hand here and the left hand of the "Virgin with the Bullfinch" of 1506 are taken from the same drawing. A comparison of this portrait with the Madrid portrait of 1498 shows, in my opinion, that both were painted within a short interval of one another.

189 1500 A Nuremberg lady (Frau Dürer?) in home attire. Tinted pen-and-ink drawing. *Albertina.* L.463.

There is said to be a sketch for this in the Ambrosiana, Milan.

190 1500 A Nuremberg lady (Frau Dürer?) dressed for Church. Tinted pen-and-ink drawing. *Albertina.* L.464.

There is a copy of this in the Brit. Mus.

191 1500 A Nuremberg lady (Frau Dürer?) dressed for a dance. Tinted pen-and-ink drawing. *Albertina.* L.465.

192 (1500) Death and a lady, pen-and-ink. *Rotterdam Mus. Dürer Soc.*, vii., 7.

193 (1500) Æsculapius, a proportioned figure drawn in pen-and-ink on a washed green background. *Berlin.* L.181.

194 (1500) Hercules, a proportioned figure, like the preceding. Bonnat Coll. L.351.

195 1500 A nude female figure, pen-and-ink on a washed green background. On the back of the paper the figure, traced through, has the various proportion measurements. *Brit. Mus.* L.225, 226.

196 (1500) A nude female figure with lamp and shield, drawn in pen-and-ink on both sides of the paper, like the preceding, but with dark background. *Berlin.* L.37, 38.

197 (1500) A similar figure drawn in outline in pen-and-ink. Dresden codex 74 (168).

198 (1500-1) Left half of a nude male figure. Study for a Crucifixion, with proportion circles. *Berlin.* L.11.

199 Note the large ear as in the next drawing. Justi assigns this to *c.* 1503-6: wrongly I think.

200 (1500-1) Hercules and a dragon. *Berlin.* L.9.

201 (1500-1) Nude man and woman with a devil. *Bremen.* L.110.

There is connexion between this and J. de' Barbari's K.26. Otherwise I should date it earlier. The Child in front recalls the Hausbuch Master's engraving (No. 61). There are likewise points in common with Dürer's engravings B.28 (of *c.* 1496) and B.75 (of 1497). The male figure has a shield of a type Dürer acquired in Italy. A cherub in the following engraving connects with this.

202 (1500-1) The Witch. Engraving. B.67.

Compare the child in the preceding. This engraving may be earlier.

203 (1500-1) Three Cherubs with a shield. Engraving. B.66. Justi ascribes that to *c.* 1504.

204 (1500-1) Cherub with Pirkheimer's arms. *Dresden.* L.82.

205 (1500-1) Bookplate with the arms of Pirkheimer. Woodcut. B.Ap.52.

206 1501 The three Maries at the foot of the Cross.

Woodcut, designed not later than 1500, first printed as frontispiece in St. Lucy of Narni's book, printed by Hölzel at Nuremberg in 1501 (containing the date 26 Jan., 1501)—see Proctor, 10967 and 10968.

207 1501 Amymone. Pen-and-ink, heightened with white. *Albertina.* L.466. See 166 above.

This is probably not a study for the engraving (B.71), but a rectification of the female figure drawn after Dürer had begun his studies of human proportions.

— 1501 Pen-and-ink design. The Virgin and Child. With genuine date; but the drawing has been worked over by a later hand. *Brit. Mus.* Sloane vol. No. 136.

208 (1501) Adoration of the Magi. Bonnat Coll. L.348. Sketch used for the woodcut B.87.

209 1501 Sketch for the following woodcut. On the back is the Adoration of the Magi (L.348), a design for the Life of the Virgin woodcut. Léon Bonnat Coll. *Dürer Soc.*

210 1501 Roswitha presenting her Comedies to Otto I.

Woodcut printed in Celtes' Edition of Roswitha of 1501.

211 1501 Celtes presenting his edition to Freidrich the Wise.

Woodcut printed in Celtes' Edition of Roswitha of 1501.

212 1501 St. Sebald.

Woodcut, printed on a broadside containing an Ode by Conrad Celtes written in 1493. See C. Dodgson in Jahrb. d. K. hist. Sam. d. a. h. Kaiserhauses. xxiii. Heft 2 (Vienna, 1902).

213 (1502) The scene at Calvary. *Frankfurt. Dürer Soc.*

A sketch which was used for the drawing in Basel Mus. by some follower of Dürer from which the Ober St. Veit altar was painted, perhaps in Dürer's studio in 1502. Even this sketch may only be pupil work based on the following woodcut (B.59).

214 (1502) The scene at Calvary. *Uffizi. Dürer Soc.* X.7.

Perhaps connected with the following woodcut (B.59).

215 (1502) The scene at Calvary. Woodcut (B.59) perhaps a year or two earlier.

216 (1502) Christ in the Winepress (Lamentations, i, 15). *Berlin.* L.28.

Sketch for a picture, perhaps by H. von Kulmbach, in St. Gumpert's Church at Anspach. There is a reference to it in another man's writing among the Dürer MSS. in the British Museum. See Conway's Dürer, p. 274.

217 1502 A mother and child. Oxford Univ. Galleries. *Colvin.*

218 1502 The Nativity. *Coburg.* Jahrb. d. k. Pr. Kss. 1910.

Note the " point of sight " marked with an ink spot. This is the earliest of Dürer's known drawings in correct perspective. The date is not original but is probably correct.

219 (1502) A greyhound. *Windsor.* L.388.

Used in the St. Eustace engraving (B.57).

220 ? A Tyrolese castle. Water-colour. *Louvre.* L.301.

This drawing may be copied from the St. Eustace engraving or may less probably be a study made by Dürer when returning from Italy in 1495. The technique in many respects resembles that of the Weiherhaus drawing.

221 (1502) St. Eustace. Engraving. B.57. (*c.* 1505?)

This has been variously dated from 1497 to 1509. The prominence given to the horse suggests the year 1505 and so does the Pisanello influence, which a comparison with Pisanello's National Gallery picture of St. Eustace makes evident.

222 1502 A hare. Pen-and-ink tinted. *Albertina.* L.468.

223 (1503) A columbine. Tinted pen-and-ink. *Albertina.* L.585.

If this drawing is by Dürer at all, it is falsely dated 1520.

224 (1503) A celandine. Tinted pen-and-ink. *Albertina.* L.586.
Falsely dated 1526 if by Dürer at all.

225 (1503) Three Violets. Tinted pen-and-ink. *Albertina.* L.587.
(1503) A bunch of violets. Water-colour. *Albertina.* L.470

226 (1503) A group of growing flowers. Water-colour. *Albertina.* L.471.

227 1503 A bit of a meadow. Water-colour. *Albertina.* L.472.

228 (1503) The Justice of Trajan. Elaborate pen-and-ink design. *Brit. Mus. Dürer Soc.*

229 1503 Virgin and Child on a rustic bank. *Brit. Mus. Dürer Soc.* X.14.
An idea for the engraving (B.34).

230 1503 Virgin and Child on a rustic bank. *Brit. Mus.* L.229.
An idea for the engraving (B.34).

231 1503 Virgin and Child on a rustic bank. Engraving. B.34.

232 (1503) Virgin and Child with St. Anne. Engraving. B.29.

— 1503 *Dürer may have visited Wittenberg and met Jacopo de' Barbari there. In this year, at any rate, the influence of Jacopo on Dürer was at its strongest.*

233 1503 SALVATOR MUNDI. Panel. Fairfax-Murray Coll.
There is an obvious connexion between this and Jacopo de' Barbari's picture at Dresden of the same subject, which was painted at Wittenberg in 1503.

234 1503 VIRGIN AND CHILD. Panel. *Vienna.* Shows the influence of Jacopo de' Barbari
Coloured reproduction by the Medici Soc.

235 (1503) Nymph sleeping by a fountain. Ambras Coll., *Vienna.* L.415.
Compare J. de' Barbari (K.27), and Cranach's pictures in Walker Art Gallery, Liverpool, Schubart Coll., Munich, and Oppenheimer Coll. A visit to Wittenberg would explain the connexion of Jacopo, Cranach, and Dürer here apparent.

236 (1503) Arion on a Dolphin. Tinted pen-and-ink. Ambras Coll., *Vienna.* L.411.

237 (1503) Woman and Child with bees. Tinted pen-and-ink. Ambras Coll., *Vienna.*
Falsely dated 1514, as are so many others of this series of Barbaresque drawings.

238 (1503) Hermes drawing people by chains of eloquence. Tinted pen-and-ink. Ambras Coll., *Vienna.*

239 1503 A nude woman beating another. Oxford, Univ. Gall. *Colvin.*

240 1503 Nude woman. with cornucopia and Cupid, on a Dolphin. *Albertina.* L.469.

241 (1503) Nude female figure with a candlestick surmounting a cornucopia. Pen-and-ink. On the back is the proportioned study from which the former has been traced through. Dresden Dürer Codex, Reproduction, Taf. 70, 71 (162, 162b).

242 (1503) Virgin and Child and St. Anne. Tinted pen-and-ink. L.78.
Falsely dated 1514.

243 (1503) Three elaborate studies of a helmet. Bonnat Coll. L.357.

This study was used for the engravings B.100 and 101 of 1503. Wrongly dated 1514

244 1503 A wild man and a woman supporting a shield bearing a skull. Engraving. B.101.

245 (1503) Coat of Arms with a Cock. Engraving. B.100.

246 (1503) The Man of Sorrows. Engraving. B.20.

247 (1503) The Great Fortune. Engraving. B.77.

The landscape below shows Klausen in Tyrol, taken, no doubt, from a lost drawing made by Dürer in 1495.

248 1503 Portrait of Sixtus Oelhafen. Panel. Univ. Coll., *Würzburg*. This appears to be a copy of a lost original by Dürer.

249 1503 Head of the Man of Sorrows. Charcoal drawing. *Brit. Mus.* L.231.

Dürer has inscribed this as done by him in his illness.

250 1503 Portrait study of a man's head. Charcoal. *Brit. Mus.* L.230.

251 1503 Head of Conrad Verkell. Charcoal. *Brit. Mus. Dürer Soc.*

The inscription has been retouched and the date altered to 1508.

252 1503 Bust portrait of a youth aged 18. Charcoal. *Vienna Academy*. L.426.

253 1503 Bust portrait in charcoal of a woman, probably Frau Dürer, the same person as in the Bremen drawing, L.113, of *c.* 1497. *Berlin*. L.5.

254 (1503) Profile portrait of a young woman smiling. Charcoal. *Brit. Mus.* L.232.

255 1503 Head of the Virgin. Charcoal tinted. *Berlin*. L.6.

This head was used for the Virgin in the Adoration of the Magi in the "Life of the Virgin."

256 1503 Bust portrait of Pirkheimer in profile. Charcoal. Robert-Dumesnil Coll., *Paris*. L.376.

257 (1503) Profile of the head of Pirkheimer. Silver-point. Blasius Coll. L.142.

258 (1503) Head of a boy. Silver-point. *Brit. Mus.* L.247.

259 1503 Head of a young man smiling. Silver-point. Frederick Locker Coll. L.99.

260 1503 Head of the Virgin. Chalk on tinted paper touched with white. Liechtenstein Coll., *Vienna*. L.163.

On the back is a caricature-like head of a man drawn in chalk.

261 (1503-4) Foot-soldier with a standard bearing the emblems of the Order of the Golden Fleece. Engraving. B.87.

262 (1504) Architectural Study of a round arch and ruin. *Hamburg. Dürer Soc.* X.11.

263 (1504) Pen-and-ink sketch design of a pillared portico. *Brit. Mus. Dürer MSS.* (Conway's Dürer, p. 276).

264 to 281 (1504) The Life of the Virgin. Woodcuts. B.77-94.

The work of designing these was begun in 1501, as is proved by the sketch design for the "Adoration of the Magi," on the back of which is a sketch for the Roswitha woodcut of 1501. Sixteen of the blocks were printed in 1504. Most were copied and published by Marcantonio in 1505 and 1506. Rapke thinks that the blocks dated 1510 were designed and even cut about the same time as the rest. The architecture of the "Presentation in the Temple" was copied into Jean Pérlerin's book of 1505.

282 (1504) Birth of the Virgin. *Berlin.* L.7.
Sketch for the woodcut B.80.

283 (1504) The Annunciation. Washed pen-and-ink. *Berlin.* L.442.
Sketch for the woodcut B.83.

284 (1504) The Visitation. *Albertina.* L.473.
Sketch for the woodcut B.84.

285 (1504) Death of the Virgin. *Albertina.* L.474.

Sketch for the woodcut B.93 (dated 1510). The bad perspective suggests that the drawing was made some years before 1504.

286 (1504) Assumption of the Virgin. *Berlin.* L.27.

Study for the woodcut B.94 (dated 1510). There is a copy of this drawing in the Ambrosiana (Br.204).

287 (1504) Wooded landscape with man seated by a spring of water. *Berlin.* L.440.

288 (1504) The Hermits Paul and Anthony. Blasius Coll. L.141.
Study for the woodcut B.107.

289 (1504) The Hermits Paul and Anthony. Woodcut. B.107.

290 (1504) SS. John Baptist and Onuphrius. Woodcut. B.112.

291 1504 St. Onuphrius (unfinished). Panel. *Bremen.*

292 1504 St. John Baptist. Panel. *Bremen.*

293 (1504) SS. Stephen, Gregory and Lawrence. Woodcut. B.108.

294 (1504) Head of a stag. Water-colour. Bonnat Coll. L.358.
Perhaps rather 1503.

295 1504 Head of a stag pierced by arrow. Water-colour. *Bibl. Nat., Paris.* L.330.

296 (1504) Nude figure of Apollo, related to the Apollo Belvedere, perhaps through Jacopo de' Barbari. *Brit. Mus.* L.233.

This is also related to J. de' Barbari's engraving B.16. The drawing may date from 1503, but not from 1494-5 as held by Thode and Wickhoff. This drawing is among the preliminary work for the engraving B.1.

297 (1504) A rapid pen-and-ink redrawing of the same figure of Apollo. Sir E. Poynter's Coll. L.179.

298, 299 (1504) Pen-and-ink proportioned figures, drawn on both sides of the paper; designs for the engraving B.1. *Albertina.* L.475, 476 and Albertina publication, Nos. 363, 364.

300 1504 Sheet of studies chiefly of arms and hands for the engraving B.1. Pen-and-ink. *Brit. Mus.* L.234.

301 1504 Nude figures of Adam and Eve, for the engraving B.1. Finished pen-and-ink design, the figures relieved against a dark painted background. Von Lanna Coll. L.173.

302 1504 First unfinished proof of the engraving B.1. *Albertina.* Int. Chalcographical Soc., 1890.

303 1504 Second and more advanced proof of the engraving. B.1. *Albertina.* Int. Chalcographical Soc., 1890.

304 1504 Adam and Eve. Engraving B.1.

305 1504 Bust portrait of Frau Dürer. Silver point. Blasius Coll. L.133.

306 1504 ADORATION OF THE MAGI. Panel. *Uffizi.*

The figure of Joseph behind the Virgin has been painted out.

307 1504 The Nativity. Engraving. B.2.

— 1504 The Green Passion, a series of pen-and-ink drawings heightened with white drawn on paper tinted green—a type of work of Florentine invention, probably acquired by Dürer in Italy from copying drawings of the Lorenzo di Credi School. Probably the series as we now possess it is incomplete. There is only a sketch for the "Agony in the Garden," and the "Resurrection" is missing. What appears to be a copy of an "Adoration of the Magi" of similar size and style to the rest may point to the former existence of others belonging to the series. *Albertina.* L.477-489.

308 (1504) The Agony in the Garden. Probably a study (or copy of a lost study) for a lost number of the Green Passion. Ambrosiana, *Milan.* Br.196.

309 (1504) The Betrayal. Sketch connected with the Green Passion (if genuine). *Berlin.* L.33.

310 (1504) The Betrayal. Sketch for L.477 of the Green Passion. *Royal Library, Turin.* L.409.

311 There is a deceptive copy of this in the Ambrosiana (Br.207).

312 (1504) Christ before Caiaphas. Sketch for L.478 of the Green
313 Passion. Robert Dumesnil Coll. *Paris.* L.377.

314 (1504) Pen-and-ink sketch for Christ before Pilate in the Green Passion. Dresden Dürer Codex, Reproduction, Taf. 49 (125).

315 1504 Pen-and-ink sketch for Christ before Pilate in the Green
316 Passion. *Albertina.* L.479.

317 (1504) Christ scourged. Copy of a lost study for L.481 of the Green
318 Passion. *Ambrosiana, Milan.* Br.206.

319 (1504) Christ crowned with thorns. Study for L.483 of the Green
320 Passion. *Albertina.* L.482.

321 (1504) Descent from the Cross. Study, or copy of a study, for
322 L.488 of the Green Passion. This is a very doubtful
323 drawing, and may well be only copied from the finished work. *Uffizi.* Br.969. *Dürer Soc.* X.12.

324 (1504) Mourning over the Dead Christ. Perhaps a rejected design for L.489 of the Green Passion; at any rate of about this date, though falsely dated 1519. *Albertina*. L.559.

325 (1504) The Dead Christ. Slight sketch, connected with L.489 of the Green Passion. *Berlin*. L.25.

326 (1504) Adoration of the Magi. Copy of a drawing in the style of the Green Passion which may have belonged to the series. The figure of the Moor is taken from the drawing L.348 for the "Life of the Virgin." *Albertina* publication No. 881.

327 (1505) Pen-and-ink drawing, (if genuine) a design for the woodcut B.99. More probably a copy after the print. *Berlin*. L.8.

328 (1505) Three horsemen. Perhaps study for a group at Calvary. *Louvre*. L.305.

329 (1505) Calvary. Sketch used for the following. On the back is the she-Centaur mentioned below (No. 335). Coburg, Ducal Coll. *Dürer Soc.* IX. 18.

330 (1505) Calvary. Sketch for the following. *Berlin*. L.15.

331 1505 Calvary. An elaborate composition done in the style of the Green Passion on tinted paper heightened with white. *Uffizi*. *Dürer Soc.* IX.

332 } 1505 Christ and the two thieves on their crosses. Three pen-and-
333 } ink drawings tinted. They have also been ascribed to
334 } H. B. Grien. *Albertina*. L.490, 491, 492.

335 (1505) A Centaur suckling her young. Sketch on the back of the Calvary study above mentioned (No. 329). Perhaps connected with the following engraving (B.69). Coburg, Ducal Coll. *Dürer Soc.* IX.

336 1505 The Satyr and his family. Compare J. de' Barbari's Satyr (K.19). Engraving. B.69.

337 (1505) Apollo and Diana. Suggested by J. de' Barbari's print (B.16). Engraving. B.68.

338 (1505) St. Francis receiving the stigmata. Woodcut. B.110.

339 1505 Lions attacking horses and cattle. Perhaps only a copy of a lost original. It is supposed to show the influence of Leonardo da Vinci. *Munich*. L.201.

340 1505 A stag beetle, drawn in water-colour on vellum. Heseltine Coll. *London*. L.169.

341 1505 Bust portrait of a woman. Black chalk. F. Vieweg Coll. *Brunswick*. L.180.

342 1505 Profile to the left, bust portrait of a man. *Brit. Mus.* L.236.

343 (1505) Profile bust portrait to the right of a man with a close-fitting cap. *Brit. Mus.*

344 1505 Profile portrait to the left of an old man with close-fitting cap. Black chalk. *Berlin*. L.74.

345 (1505) Man's foot and skeleton of the same. Black chalk. *Brit. Mus.* L.405.

346 1505 Death on horseback, "Memento mei." Black chalk. *Brit. Mus.* L.91.

347 1505 The Smaller Horse. Engraving. B.96.

348 1505 The Great Horse. Engraving. B.97.

Wickoff aptly points out Pisanello influence here, by comparing a drawing in the Codex Vallardi.

349 1505 St. George on horseback. Engraving. B.54.

The date, originally 1505, was altered to 1508. Probably the plate was left unfinished when Dürer went to Venice and taken up again after his return, in 1508.

— 1505 *Late in the year, Dürer went to Venice. His first (existing) letter home is dated 6 Jan., 1506. He remained at Venice till 1507, except for an excursion to Bologna in the autumn of 1506. He was back in Nuremberg before March in 1507, unless Canon Lorenz Beheim was wrongly informed.*

350 (1505) A castle by a river. Water-colour. Perhaps done in South Tyrol. *Bremen.* L.108.

351 (1505) "Welschperg," being perhaps a view of Welsberg in the Pustherthal. Water-colour. *Oxford Univ. Gall.* L.392 (*Colvin*).

352 (1505) "Fenedier Klause," called by Haendeke the "Chiusa di Verona," a sketch made near the Lake of Garda. The castellated rock resembles Arco. Water-colour. The sketch seems to have been made in spring-time. *Louvre.* L.303.

353 (1505?) Study of a dolomite cliff. Water-colour, dated 1506. *Brit. Mus.* L.238.

354 1505 "Una vilana windish," bust study of a South Tyrolese peasant woman. Mrs. Seymour's Coll. *London.* L.408.

355 (1505) Head of a Tyrolese peasant woman. *Budapest Nat. Gall.* Albertina publication No. 978.

This appears to be a copy (perhaps by H. Hoffmann) after a Dürer drawing of 1505.

356 (1505) Black chalk head of a woman. *Louvre.* L.306.

357, 358 (1506) Plans and elevations of a Venetian house, perhaps the one in which Dürer lived. On the back are sketches of groined vaulting. *Brit. Mus. Dürer MSS. reproduced in Conway's Dürer.*

359 1506 The architect Hieronymus. Study for the Rose-garlands altar. *Berlin.* L.10.

360 1506 Hands of Emperor Maximilian. Study for the Rose-garlands altar. *Albertina.* L.497.

A drawing of the Emperor's head inscribed "1507 Maximilian A.D." in Dürer's writing may be the work of some other artist, which Dürer used for this picture. It is kept among the Berlin Dürers. L.17.

361 1506 St. Dominic. Study for the Rose-garlands altar. *Albertina.* L.495.

362 1506 Half-length to the right of a kneeling donor. Study for the Rose-garlands altar. *Albertina* L.493.

363 (1506) The drapery of the kneeling Pope. Study in water-colour for the Rose-garlands altar. It bears the false date 1514. *Albertina.* L.494.

364 1506 Two heads of young people on one large sheet, now divided into two parts. One is a study for an angel's head in the Rose-garlands altar; the other was used for the Christ in the Barberini (Rome) picture of "Christ among the Doctors," painted in this same year. *Albertina.* L.496 and 499.

365 1506 The Child Christ. Study for the Rose-garlands altar. *Bibl. Nat. Paris.* L.332.

366 1506 A donor kneeling three-quarters to the left. Von Lanna Coll. L. 428.

367 Studies of hands. Those on the right agree with the hands of the Pope in the below-mentioned copy of the Rose-garlands picture. Those on the left were used in the Heller picture. Copy by Hoffman of a lost original. *Buda-Pest.* L.507.

368 1506 THE FEAST OF THE ROSE-GARLANDS. Panel. *Stift Strahov, Prag.*

This was the great picture Dürer painted while in Venice for altar-piece of the chapel of the German merchants. An old copy is now in Sir Frederick Cook's Coll. at Richmond.

369 (1506) Head of a woman. This may be related to the Rose-garlands altar or to the Eve of 1507. *Albertina.* L.501.

370 (1506) Head of a woman looking down, very similar to the preceding. *Brit. Mus.* L.96.

371 1506 Three cherubs' heads. That on the right was used for the Berlin Madonna of 1506. *Bibl. Nat. Paris.* L.333.

372, 373 1506 Seven drawings of a child's head. *Louvre.* L.307-313.

374 1506 A winged cherub's head. *Bremen.* L.114.

375 (1506) Study of a child's head. *Brit. Mus.* L.95.

376 1506 CHRIST ON THE CROSS. Panel. *Dresden.*

377 1506 Two hands, demonstrating. Study for the "Christ among the Doctors." Blasius Coll. L.137.

378 (1506) [illegible]d holding book. Study for the same picture. *Albertina.* L.498.

379 1506 Two studies on a large sheet of hands holding a book, for the same picture. Blasius Coll. L.136.

380 1506 CHRIST AMONG THE DOCTORS. Panel. Palazzo Barberini, Rome.

The bearded man on the right is from a model also employed by Lotto for St. Onuphrius in his picture of 1508 in the Borghese Gall., Rome. The influence of Jerom Bosch is observable in this picture.

381 (1506) Three figures copied out of the background of Gentile Bellini's "Procession of the Cross" of 1496, now in Venice Academy. Tinted pen-and-ink drawing. The false date 1514 and some corrections are in the same ink. The dark man in this drawing is white in the original. Jost Amman made a wood-cut (Andreson No. 70) after this drawing. *Brit. Mus.* L.93.

382 1506 Study of drapery on a woman. The lower left hand part was used for the drapery under the child in the Berlin Madonna of 1506. *Albertina.* L.500.

383 1506 The Child Christ seated; used with modifications for the following picture. *Bremen.* L.112.

384 1506 THE VIRGIN AND CHILD WITH A BULLFINCH. Panel. *Berlin.*

385 1506 BUST PORTRAIT OF A MAN. The same man appears in the background of the "Rose Garlands" behind the Patriarch. He must have been a member of the German colony at Venice. Panel. *Hampton Court.*

386 1506 BUST PORTRAIT OF A MAN wearing a cap. In very ruinous condition. Panel. Brignole-Sala Coll. *Genoa.*

387 (1506) BUST PORTRAIT OF A MAN with long hair in a fur-trimmed cloak. If genuine, this picture has been entirely repainted. Panel. Widener Coll. *Philadelphia, U.S.A.* Purchased at *Cremona* (c.1875).

388 1506 BUST PORTRAIT OF A WOMAN. Panel. *Berlin.* Coloured reproduction by the Medici Soc.

389 (1506?) A young lion asleep. Perhaps by Dürer. *Acad. of Fine Arts, Petersburg. Dürer Soc.*

390 (1506) Study from a nude male model. *Weimar.* L.156.

391 (1506) Silver-point studies of a nude female figure from two points of view. *Brit. Mus.* L.92.

392 1506 Nude figure of a woman seen from behind. This was used for the hone-stone carving dated 1509 (see No. 419). Blasius Coll. L.138.

393, 394 1506 Pen-and-ink proportioned studies on both sides of the paper for the figure of Eve in two positions, one of which is a position tried but rejected for the engraving B.1 in 1504 (see above). *Brit. Mus.* L.239-242.

395 (1506-7) Pen-and-ink sketch for the figure of Eve, taken from the engraving B.1 (or one of the designs for it) and corrected, the figure being made slenderer across the hips. The left leg is drawn again on the back. *Oxford.* L.393.

396 1507 The same figure as the preceding, carefully finished in pen-and-ink against a dark background, a study for the Madrid picture of 1507. *Brit. Mus.* L.235.

397 1507 Study in sepia heightened with white on blue paper for the left arm of Eve in the following picture. *Albertina.* L.164.

398, 399 1507 ADAM AND EVE. Two panel pictures. There are copies in Pitti Gallery at Florence. The originals are at Madrid.

400 1507 Virgin and Child with angels. Much worked over by a later hand. An 18th cent. engraving of this drawing (Heller No. 2,282) has the date 1507 beside the monogram. *Berlin.* L.16.

401 1507 BUST PORTRAIT OF A MAN in a fur-trimmed coat. On the back of the panel is the image of AVARICE. Panel. *Vienna.*

402 1507 BUST PORTRAIT OF A YOUNG GIRL with curls. Panel. *Berlin.*

— 1507 *Dürer arrived home at Nuremberg before March.*

403 1507 Mourning over the dead Christ. Engraving. B.14.

404 1507 The Transfiguration *Albertina.* L.505.

405 1507 Martyrdom of the Ten Thousand. On the back is a slight pen-and-ink sketch of Christ falling under the Cross. *Albertina.* L.504.

406 1508 Martyrdom of the Ten Thousand. Panel. *Vienna.*

407 1508 Bust portrait of a negro. Black chalk. *Albertina.* L.517.

408 1508 St. George on foot, with the dragon. Engraving. B.53.

A drawing of St. George kneeling on the dragon, in the Brit. Mus. (L.228), can scarcely be genuine.

409 1508 The Agony in the Garden. Engraving. B.4.

1508 The Betrayal. Engraving. B.3.

410 1508 The Crucifixion. Engraving. B.24.

411 1508 Pen-and-ink sketch for the following engraving. Dresden Dürer Codex, Reproduction, Taf. 81 (165).

412 1508 Virgin and Child on the Crescent. Engraving. B.31.

There are two states. In the first the outer oval of rays in the halo has not yet been completed at the top.

413 (1508) Pen-and-ink sketch for the Virgin and Child with an Iris. Dresden Dürer Codex, Reproduction, Taf. 80 (170b).

414 1508 The Virgin and Child with the Iris. There is a damaged copy of it at Prag. Panel. Sir Frederick Cook's Coll. *Richmond.*

415 (1508) The Bishops Nicholas, Ulrich, and Erasmus. Woodcut. B.118.

416 1508 Design for the frame and panel of the Landauer All Saints' altar-piece. The picture was finished in 1511. The frame is now in the German Mus. at Nuremberg, the picture at Vienna (see below).

417 1508 Study for the arm of Lucretia in the picture dated 1518. *Albertina.* L.515.

418 1508 Full length design for the Lucretia of 1518. *Albertina.* L.516.

1508 Portrait medal supposed to be Wolgemut, by or after a design by Dürer. See Burlington Mag., Sept. 1905, p. 456.

419 1508 Head of Lucretia. Medal. See Burlington Mag. as above.

1509 Hone-stone relief of a nude woman seen from behind. There is a drawing for this in the Dresden Codex, and another of 1506 (see above, No. 392). J. P. Morgan Coll.

420 1508 Study for the head of an angel. There are two versions of this drawing. Gathorne-Hardy Coll (*Dürer Soc.*) and

421 *Munich* (Publication No. 1).

422 (1508) A drapery study. This is evidently of the same date as the Hellerbild studies, but it was used in 1518 for the engraving, B.39. It is to be remembered that in 1518 Dürer also painted the Lucretia, designed in 1508. *Albertina.* L.512.

423 1508 The Assumption and Coronation of the Virgin. General design for the chief panel of Heller's altar-piece. If genuine, this drawing has been much damaged and retouched all over. Bonnat Coll. L.354.

424 1508 Study for the upper part of the figure of Christ, for the Heller altar. *Bremen.* L.116.

425 1508 Study for the drapery of Christ in the Heller altar. *Louvre.* L.314.

426 1508 Studies for the hands of God the Father in the Heller altar. *Bremen.* L.115.

427 1508 Study for the drapery of God the Father in the Heller altar. The resemblance is not very close. *Albertina.* L.513.

428 1508 A kneeling Apostle. Study for the Heller altar. *Berlin.* L.22.

429 1508 A standing Apostle. Study for the Heller altar. *Berlin.* L.19.

430 1508 Head of the preceding on a larger scale. *Berlin.* L.20.

431 1508 Head and hand of an Apostle. Studies for the Heller altar, on parts of a single sheet of paper. *Albertina.* L.510 and 509.

432 1508 Head and joined hands of an Apostle. Studies for the Heller altar, on parts of a single sheet of paper. *Albertina.* L.506, 507.

The hands are said to have been used for St. Sebastian of the Dresden altar-piece No. 125 (but?).

433 1508 Head of an Apostle, looking down. Study for the Heller altar. *Albertina.* L.508.

434 1508 Head of an Apostle, looking up. Study for the Heller altar. *Berlin.* L.21.

435 (1508) Head of an Apostle in profile to the left. Pen-and-ink study for the Heller altar. *Berlin.* L.18.

436 1508 Study of drapery and sleeves for an Apostle in the Heller altar. *Albertina.* L.511.

437 1508 Study for the feet of a kneeling Apostle in the Heller altar. Von. Franck Coll., *Graz.* L.165.

438 (1508) Study for the pointing hand of an Apostle in the Heller altar. *Albertina.* L.514.

439 (1508) Study for the head of a Cherub in the Heller altar. *British Mus.*

440 (1508) Portrait of Dürer standing. Study for figure in the background of the Heller altar. *Berlin.* L.23.

441 1509 THE HELLER ALTAR-PIECE, central panel. Copy by Jobst Harrach of the original which was destroyed by fire. *Frankfurt-a-M.*

442 1509 WING PANELS of the Heller altar-piece by pupils and assistants of Dürer. *Frankfurt-a-M.*

443 1509 Ecce Homo. Engraving. B.3.

444 1509 The Last Judgment. Design for a semi-circular lunette painting. *Brit. Mus.* L.245.

445 1509 Holy Family under a Renaissance portico. Pen-and-ink tinted. *Basel.* Br.2.

446 1510 A phantastic column surmounted by a goat. Pen-and-ink tinted. *Brit. Mus.* L.239.

447 (1510) Sampson slaying the Philistines. Pen-and-ink study for the following. Ambrosiana, *Milan.* Br.198. Doubtful.

448 (1510) The Resurrection. Pen-and-ink study for the following. Blasius Coll. L.140.

449 1510 Monochrome diptych with Sampson slaying the Philistines, and the Resurrection. Sampson at *Berlin.* L.24. Resurrection in the *Albertina.* L.520.

450 (1510) St. Jerome. Design for or copy of the following. *Brit. Mus.* L.237.

451 1510 St. Jerome in penitence. Woodcut. B.119.

452 1510 View of a village near Nuremberg. Bonnat Coll. L.355.

453 1510 Sketch of a cliff. Water-colour. Suggestions from this sketch were used in the Knight and Death engraving of 1513. Blasius Coll. L.139.

454 (1510) The same view as in the Drahtziehmühle drawing of *c.* 1494, but taken from a slightly different point. Bonnat Coll. *Dürer Soc.*

— 1510 Studies in tinted pen-and-ink of the Imperial Insignia which were kept at Nuremberg:—

455 1. The Emperor fully attired. *Albertina.* L.519.

456 2. The Imperial Crown. Von Franck Coll. L.166.

457 3. The Orb. Von Franck Coll. L.168.

458 4. The Sword. Von Franck Coll. L.167.

These drawings were used for Dürer's pictures of the Emperor Charlemagne of 1512.

459 1510 The Fall. This is related to the corresponding print in the Small Woodcut Passion (B.17). *Albertina.* L.518.

460 1510 The Martyrdom of St. Catherine. Liechtenstein Coll. (Albertina publication No. 849).

461 1510 The Martyrdom of St. John, Baptist. Woodcut. B.125.

462 (1510) St. Paul enthroned. *Berlin.* L.183.

463 (1510) Designs for the ends of a lady's coffer.

1. Three people making music. 2. Death, and a nude woman brushing her hair. *Brit. Mus.* L.243, 244.

464 (1510-12) A round Virgin and Child in a landscape, and a Landscape. Two separate woodcuts done on a single block. *Dürer Soc.* P.177.

465 1510 Death and a soldier. Woodcut. B.132. On a broadside, with verses by Dürer. *Dürer Soc.*

466 1510 The Crucifixion. Woodcut. B.55. On a broadside, with verses by Dürer. *Dürer Soc.* X.44.

467 1510 The Schoolmaster. Woodcut. B.133. On a broadside, with verses by Dürer. Thausing (II. 88) says there is a sketch for this cut in the Uffizi.

— 1510 Five woodcuts completing the series called the Great Woodcut Passion, seven of which were designed immediately after Dürer's return from his first visit to Venice. The complete work was first published as a book in 1511.

468 1. Title vignette. Christ mocked. Probably the last made of the series. B.4.

469 2. The Last Supper. B.5.

470 3. The Betrayal. B.7.

471 4. The Descent to Hades. B.14.

472 5. The Resurrection. B.15.

The bad perspective of B.5 shows that this at least must have been designed before 1500.

— (1510) Four additional woodcuts made for the "Life of the Virgin" series, which was published as a book with accompanying text in 1511.

1. Title-page vignette. The Virgin and Child in a Crescent. B.76.
2. The Death of the Virgin. B.93.
3. The Assumption. B.94.
4. The Virgin and Child in the Court of Heaven. B.95.

473 (1511) Frontispiece for the edition of the Apocalypse series of woodcuts published in 1511. B.60.

1511 The Small Woodcut Passion, a series of 37 woodcuts (B.16-52) first published in a volume in 1511. Two of them (B.32 and 37) are dated 1509, two others (B.18 and 38)
474 1510. Internal evidence proves that several, perhaps
475 most, of the blocks were designed shortly after Dürer's return from his first visit to Venice. Only a few (such as B.16, 17, 33, and 36) can have been designed after 1504.

476 1511 Design for a triptych. It was used by Hans von Kulmbach for the Tucher altar-piece in St. Sebald's. Washed pen-and-ink. *Berlin.* L.31.

477 1511 A satirical drawing addressed to Lazarus Spengler, secretary of the Nuremberg Council. Bonnat Coll. L.356.

478 1511 Matthäus Landauer. Sketch for his portrait on the Landauer altar. *Frankfurt.* L.75.

479 1511 A dove with extended wings. Sketch (once in the Chennevières Coll.) for the Landauer altar.

480 1511 THE ADORATION OF THE TRINITY BY ALL SAINTS. The Landauer altar-piece. The landscape is a view from Malcesine on Lake Garda. Panel. *Vienna.*

481 (1511) The Holy Trinity. Design for the woodcut, B.122, of 1511. This drawing bears the apparently genuine signature and date 1515, but like so many of the Ambrosiana Dürers it may only be a copy. Thausing (II. 75) thought the date correct and that the drawing was made after the cut had long been published. This is most unlikely. Ambrosiana, *Milan.* Br.205.

482 1511 The Holy Trinity. Woodcut. B.122.

483 1511 St. Christofer. Woodcut. B.103.

484 1511 The Mass of St. Gregory. Woodcut. B.123.

485 1511 Herod's Feast. Woodcut. B.126.

486 (1511) St. Jerome in his Cell. Pen-and-ink drawing. Von Lanna Coll. L.175.

487 1511 St. Jerome with lion in his cell. Pen-and-ink design for the following woodcut. Ambrosiana, *Milan*. Br.199.

488 1511 St. Jerome with lion in his Cell. Woodcut. B.114.

489 (1511) Christ bearing his Cross. Pen-and-ink. *Albertina*. L.522.

490 1511 The scene at Calvary. Pen-and-ink. *Albertina*. L.523.

491 1511 Sketch portrait of Jorg von Eblingen and sketch of Christ on the Cross, connected with the following engraving. Pen-and-ink. *Brit. Mus.* L.246.

492 1511 The Crucifixion. Engraving. B.13.

493 (1511) SS. Catherine and Barbara. Black chalk drawing connected with the following. *Brit. Mus.* Doubtful.

494 1511 The Virgin and Child with four saints under a vaulted roof. Pen-and-ink drawing showing Venetian reminiscences. *Albertina*. L.521.

495 1511 The Adoration of the Magi. Woodcut. B.3.

496 1511 The Virgin and Child on a rustic bench in a landscape. Pen-and-ink sketch, perhaps connected with the following. *Louvre*. L.315.

497 { (1511) Pen-and-ink sketch for the following (B.41). *Berlin*.
1511 The Virgin and Child in a landscape. Engraving. B.41.

498 1511 The Virgin and Child in a landscape with Cherubs. *Venice Academy*. Br.317.

499 (1511) The Virgin and Child enthroned on a rustic bench. *Nuremberg, German Mus.* L.76.

500 (1511) The Virgin and Child in a room. Blasius Coll. L.143.

501 1511 Rest by the way, on the Flight into Egypt. *Berlin*. L.443.

502 1511 Virgin and Child, with Saints in a landscape. Woodcut. B.97.

503 1511 Sketch for the following woodcut (B.96). *Albertina*. L.524.

504 1511 Virgin and Child, Saint Anne, and two men. Woodcut. B.96.

505 1512 Virgin and Child and St. Anne seated on a chest. *Albertina*. L.539.

506 1512 The Virgin and Child and a piper on horseback. *Victoria and Albert Mus. Dürer Soc.* vii., 5.

— 1512 *Feb.* 4-15. *The Emperor Maximilian visited Nuremberg and brought Johannes Stabius with him. It was at this time that Dürer began to be employed by the Emperor, Stabius being the man by whom Dürer was immediately instructed. He first had to revise the design for the vast Gate of Honour woodcut, much of which he probably accomplished in this year* 1512. *The designs were taken to Augsburg to be cut on wood there for printing. The Gate of Honour woodcut bears date* 1515.

507 1512 THE EMPEROR CHARLEMAGNE. See the studies made in 1510. Panel. *German Mus., Nuremberg*.

508 1512 THE EMPEROR SIGISMUND. Panel. *German Mus., Nuremberg.*

509 (1512) The Virgin seated on a rustic bench, reading. *Chantilly.* L.335.

510 (1512) Pen-and-ink sketch of a St. Catherine. Sir Edward Poynter's Coll. *Phot. Vasari Soc.*

511 (1512) The Virgin and Child, study connected with the following picture. *Chantilly.* L.336.

512 1512 THE VIRGIN AND CHILD WITH THE CUT PEAR. For the legs of the Child, Dürer used the drawing of 1506 (L.332) originally intended for the Rose Garlands picture. Panel. *Vienna.*

513 (1512) Two pen-and-ink sketches of the Virgin and Child on the Crescent. *Louvre.* L.316, 317.

(1512) Two pen-and-ink sketches of the Man of Sorrows, the second employed for the following engraving (B.21). *Louvre.* L.318, 319.

514 1512 The Man of Sorrows. Dry-point engraving. B.21.

515 1512 St. Jerome in a Cave. Woodcut. B.113.
Used on the back of the title-page of a Life of St. Jerome, printed at Nuremberg by Hölzel, 15 Feb., 1514.

516 1512 Sketch of a Village, in pen-and-ink. Bonnat Coll. L.350.

517 1512 Study of feathers. Water-colour. *Dürer Soc.*

518 1512 Study of a dead Roller bird. Water-colour. *Albertina.* L.526.

519 1512 Study of a Roller's wing. Water-colour. *Albertina.* L.527.

520 1512 Infant with one pair of legs and two bodies, with written description. *Oxford.* L.394.

521 1512 Bust-portrait, in black chalk, of man in a cap, resembling an Italian. *Turin Library.* L.410.

522 1512 Head of a man of Leonardesque character, in black chalk. *Berlin.* L.35.

523 151(2) Mourning over the dead Christ. Study in black and brown chalk. *Bremen.* L.117.

524 (1512) Study in black chalk of a Cherub holding the instruments of the Passion. *Brit. Mus.* L.281.

525 1512 Four pairs of broad-swordsmen. Pen-and-ink. Sketches for subjects similar to those in the following work. *Brit. Mus. Dürer MSS.* Conway's Dürer, p. 205.

526 to 538 1512 Albrecht Dürer's Fechtbuch. MS. in the K.k. familien und fideicommiss. Bibliothek. *Vienna.*

The volume consists of 35 leaves bearing 200 groups of wrestlers or fencers. At least 175 are drawn by Dürer himself. 120 are figures of wrestlers and accompanied by text, in 82 cases in Dürer's own handwriting. The work is an improved recension of a Bavarian MS. of *c.* 1470, still in existence. A reproduction of both MSS. by their discoverer, Dr. Friedrich Dörnhöffer, will shortly be published in the Jahrb. d. Kunstsam. d. Allerh. Kaiserhauses. The prints exhibited are advance proofs kindly contributed by Dr. Dörnhöffer.

539 1512 Virgin and Child. (Pen and Ink). *Brit. Mus.*

540 541 1512 St. Jerome by the Willow-tree (in two states). Etching. B.59.

542 543 1512 The Holy Family (in two states). Etching. B.43.

1512 Pen-and-ink study, touched with white on green paper, of a man with a pointed cap. *Dresden.* L.204.

545 1512 Christ before Caiaphas. Engraving. B.6.
1512 Christ before Pilate. Engraving. B.7
1512 Christ scourged. Engraving. B.8.

546 1512 Christ crowned with Thorns. Engraving. B.9.
1512 Ecce Homo. Engraving. B.10.
1512 Pilate washing his hands. Engraving. B.11.
1512 Christ bearing His Cross. Engraving. B.12.

547 1512 The Entombment. Engraving. B.15.
1512 The Descent to Hades. Engraving. B.16.
1512 The Resurrection. Engraving. B.17.

548 1513 Peter and John healing a cripple. Engraving. B.18.

This completes the Small Engraved Passion, of which one plate (B.14) is dated 1507, two (B.4 and 5) 1508, one (B.3) 1509, one (B.13) 1511, ten 1512, and one (B.18) 1513.

549 1513 Mermaid with horn wings and the arms of Pirkheimer. Design for a hanging candelabrum. Ambras Coll., *Vienna.* L.413.

550 (1513) Cupid with bandaged eyes and horns for wings. Washed pen-and-ink design for a hanging candelabrum. Ambras Coll., *Vienna.* L.412.

— 1513 A standard bearer. Pen-and-ink touched with white on tinted paper. *Albertina.* L.467.

The date is probably false. Very doubtful.

551 1513 An allegorical design, with "Fortes Fortuna Juvat," perhaps by Springinklee under Dürer's supervision. A similar drawing is Brit. Mus. Sloane vol. No. 84. *Berlin.* L.39.

552 (1513) The Holy Face. Pen-and-ink study. *Uffizi.* Br.975.

553 (1513) The Holy Face. Pen-and-ink study. *Albertina.* L.530.

554 1513 Two angels holding St. Veronica's cloth. Engraving. B.25.

555 1513 Virgin and Child at the foot of a tree. Engraving. B.35.

556 (1513) Bust of St. Jerome. Painting on panel in ruinous condition; the date now illegible. *Siena Academy.*

557 (1513) A youth on horseback looking and pointing backwards (probably not genuine). *Uffizi.*

558 1513 A Knight in armour bearing a lance on his shoulder. Pen-and-ink drawing which is traced through the paper and completed on both sides as a separate drawing. On one side there are signs of proportion lines by which the horse was constructed. On the other the man is also accompanied by a dog. Design for the following engraving. (B.98.) Doubtful. *Ambrosiana.* Br.194, 195.

559 1513 The Knight and Death. Engraving. B.98.

560 (1514) Pen-and-ink drawing in perspective of a many-faced stone. Used in the "Melancholy" (B.74). Dresden Dürer Codex, Reproduction, Taf. 131.

561 (1514) Studies of mathematical instruments. A pair of compasses was used in the "Melancholy." Pen-and-ink. Dresden Dürer Codex, Reproduction, Taf. 134 (171b).

562 1514 Two pen-and-ink studies for the child's head in the "Melancholy" (B.74). *Brit. Mus. Dürer Soc.* vii., 6.

563 1514 Pen-and-ink study of a stout woman seated on a bench, connected with the genius in the "Melancholy" (B.74). *Berlin.* L.79.

564 1514 Melancholy. Engraving. B.74.

565 1514 St. Jerome in his cell. Engraving. B.60.

566 1514 The dancing pair of peasants. Engraving. B.90.

567 1514 The bagpiper. Engraving. B.91.

568 (1514) Two full-length pen-and-ink studies of St. Paul, the second being a design for the engraving (B.50). Von Lanna Coll. L.176, 177.

569 1514 St. Paul with a book. Engraving. B.50.

There is a proof of this plate before completion in the Berlin Mus.

570 1514 St. Thomas with a lance. Engraving. B.48.

571 (1514) Study for drapery. Pen-and-ink. Blasius Coll. L.145.

572 (1514) Study for drapery and some locks of hair. A date (perhaps 1518) not in Dürer's writing is on a stone. *Frankfurt-a-M.* L.192.

573 (1514) St. Catherine seated. Pen-and-ink. *Berlin.* L.42

574 1514 The Virgin and Child on a Chair. Pen-and-ink. *Venice Academy.* Br.314.

575 1514 The Virgin and Child (with a bird) on a rustic bench. Pen-and-ink. *Venice Academy.* Br.315.

576 1514 The Virgin and Child on a rustic bench. Pen-and-ink. *Oxford.* L.395.

577 (1514) The Virgin and Child with St. John. Pen-and-ink. Bonnat Coll. L.353.

578 1514 A page of pen-and-ink studies. A Virgin and Child above; a Mantegnesque man on the left, and three other figures. *Berlin.* L.41.

579 1514 The Virgin and Child by a town-wall. Engraving. B.40.

580 (1514) The Virgin and Child. Pen-and-ink study. *Weimar.* L.77.

581 1514 A pen-and-ink drapery study, rapidly filled out above into a Virgin and Child. *Bremen.* L.121.

582 1514 Seated Virgin and Child on the Crescent. Pen-and-ink. A first idea for the engraving B.33. *Berlin.* Jahrb. d.k. Pr. Kss. 1909.

— (1514) Virgin and Child standing on the Crescent. *Brit. Mus.* Perhaps connected with the following engraving.

583 1514 Virgin and Child standing on the Crescent. Engraving. B.33.

584 1514 The Nativity. Pen-and-ink. *Albertina.* L.531

585 1514 The Bishop and Death. Pen-and-ink. Bonnat Coll. L.35.

586 1514 THE HEAD OF CHRIST, full face. Panel. *Bremen.*

587 1514 Black chalk portrait of his mother, aged 63. *Berlin.* L.40.

588 1514 Medal portrait of a man in a cap and facing to the left in profile, perhaps by Hans Daucher after Dürer. See Burlington Mag., Sept., 1905, p. 456.

589 1514 St. Michael and the Dragon. Pen-and-ink. Salting Coll. *Dürer Soc.*

590 1514 Black chalk portrait of a youth in a broad-brimmed hat. Formerly in the Weigel Coll. Lithographed by I. C. Loedel.

591 (1514) Six designs for bottles with stoppers. Pen-and-ink. Dresden Dürer Codex, Reproduction, Taf. 149-154.

— (1514) Four pen-and-ink designs for pilgrim-bottles, one for a tankard. Dresden Dürer Codex, Reproduction. Taf. 155 (189).

— (1514) Six Sketch-designs for covered cups. Pen-and-ink. Dresden Dürer Codex, Reproduction, Taf. 156 (193).

— (1514) Two finished designs for covered vases. Dresden Dürer Codex, Reproduction, Taf. 157, 158 (194, 195).

592 1514 Two designs for a cup. Pen-and-ink. *Brit. Mus.* L.251. Perhaps these designs were made for Andreas Dürer.

593 (1514) Pen-and-ink design for foot and stem of a glass cup. *Brit. Mus.*

594 (1514) Two sheets of pen-and-ink designs for richly decorated spoons; perhaps made for Andreas Dürer. *Brit. Mus.* L.271, 272.

595 1514 Bust-portrait in pen-and-ink of Andreas Dürer, who in this year became a master in the Goldsmiths' Guild of Nuremberg. *Albertina.* L.533.

596 1514 Half-length portrait in pen-and-ink of Andreas Dürer. *Albertina.* L.532.

597 (1514) A number of figure studies on one plate, including a portrait of Andreas Dürer—etching on an iron plate. B.70.

598 (1514) View of Kalkreut, near Heroldsberg, near Nuremberg. Water-colour. *Bremen.* L.105.

599 (1514) View of the valley behind Kalkreut. Water-colour. *Berlin.* L.14.

600 (1514) View of a village, near Nuremberg. Pen-and-ink and water-colour. Perhaps to be dated later. *Louvre.* L.302.

601 (1514) Sketch in water-colours of trees in a hilly country. Blasius Coll. L.132.

602 1514 A nude woman, standing on a jutting plank, and several other nude figures. Pen-and-ink. Von Lanna Coll. L.174.

603 (1515) A sheet of pen-and-ink studies, including a row of heads (arranged in the manner of Leonardo) and Dürer's own left hand. *Buda-Pesth.* L.185.

604 (1515) Two men's heads in profile, after the manner of Leonardo. Sold at the Cornhill d' Orville Sale, Stuttgart, 1900.

605 (1515) Two grotesque profiles, in the style of Leonardo, and a proportion study for a twisted figure. Pen-and-ink. Dresden Dürer Codex, Reproduction, Taf. 115 (170).

606 1515 Four grotesque heads in profile in the style of Leonardo and a large scale. Pen-and-ink. Durresnil Coll. L.378.

607 (1515) Ten grotesque heads in profile in the style of Leonardo and a drapery study. Pen-and-ink. *Berlin.* L.34.

608 (1515) Three pen-and-ink studies of men in profile, two busts and one full-length. The influence of Leonardo has been detected in these. *Uffizi.* Br.973, 974, 977.

609 (1515) Three strips of pen-and-ink designs for the Adoration of the Magi, Christ bearing his Cross, and the Martyrdom of St. Catherine. *Brit. Mus.* L.266, 267, 268.

610 (1515) Studies for the Car of Triumph, and sketches for pavements and foreshortenings. Pen-and-ink. Dresden Dürer Codex, Reproduction, Taf. 139 (167b).

611 (1515) Walnut-wood bas-relief done from design for which the preceding sketches were studies. *Louvre, Paris.* The photograph is contributed by Dr. Giehlow of Vienna, who identified the bas-relief and is about to publish it.

612 (1515) Second sketch for the Car of Triumph of the Emperor Maximilian, which was re-designed in 1518. The literary design for the Triumph was drawn up in 1512 by Mark Treytz-Sauerwein. Pen-and-ink. *Albertina.* L.528.

613 (1515) The Wheel of Fortune, tinted pen-and-ink design drawn "in Melchior Pfinzing's book." *Berlin.* L.51.

614 (1515) Design for two jugs, sketch of grotesque head, in pen-and-ink, and drawing of a "Lindwurm" in pen-and-ink tinted. The same beast is St. George's dragon in the 4th marginal drawing of the Hours of Maximilian, and *passim.* Dresden Dürer Codex, Reproduction, Taf. 130 (176).

615 (1515) A woman seated and bowed down with her head on her knees. Pen-and-ink. Compare the 36th page illustrated by Dürer in Maximilian's Book of Hours. *Dresden.* L.205.

616 to 619 1515 Marginal decorations drawn in the Emperor Maximilian's vellum copy of the Book of Hours for the Knights of the Order of St. George, now in the Munich Library. The remainder of the volume, with marginal decorations by other hands, is in the Library at Besançon.

Faultlessly reproduced, edited, and published by Dr. Karl Giehlow (*Vienna,* 1907).

620 (1515) Sheet of emblematic pen-and-ink studies. Buda-Pesth. L.184.

621 (1515) Design of architecture and some figures, perhaps for wall decoration. Pen-and-ink. *Berlin.* L.182.

622 (1515) Two pen-and-ink decorative designs. *Brit Mus.* L.250.

623 (1515) Cherubs with cornucopias, and a lunette. Pen-and-ink. On the back are fragments of Pirkheimer's handwriting. Blasius Coll. L.146.

624 (1515) Four studies of emblematic beasts. Pen-and-ink. On the back is writing by Pirkheimer. Blasius Coll. L.149-152.

625 (1515) Four emblems, numbered 38-41. Pen-and-ink. On the back is Pirkheimer's handwriting. Gutekunst Coll. L.83.

Other unpublished drawings of this set are at Berlin and in the British Museum. They were intended to illustrate a treatise by Pirkheimer.

626 (1515) Washed pen-and-ink design of the Emperor surrounded by emblems, for the top of the Arch of Triumph woodcut, being a mystery of supposed Egyptian hieroglyphics. This drawing is not by Dürer, but done under his direction. *Dürer Soc.* x. 46 and p. 22.

627 (1515) Sketch for the Philip the Fair in the genealogy on the Arch of Triumph Woodcut of 1515. Also a drapery study, a small figure connected with a figure in the 5th marginal drawing of the Prayer-book of Maximilian, also a man's leg, a proportioned head, and the head of a dead Christ resembling the Albertina drawing (L.538) of 1515. Pen-and-ink. Dresden Dürer Codex, Reproduction, Taf. 141 (173).

628 (1515) Sketch for the Angel holding a Crown over the Gate of Honour in the Arch of Triumph woodcut of 1515. Pen-and-ink. *Brit. Mus. Dürer MSS.* Conway's Dürer, p. 278.

629
630 1515 The great woodcut of the Arch of Triumph of Emperor
631 Maximilian. B.138.

632 1515 Sketch of the figure of the dead Christ. Pen-and-ink. *Albertina.* L.538.

633 (1515) Pen-and-ink design for a processional litter, containing the Image of Pity, to be borne through the streets. *Berlin.* L.36.

634 (1515) Emblematic design in two storeys of architecture. Pen-and-ink. *Brit. Mus.* L.260.

635 (1515) Pen-and-ink sketch of a boar and diagram of an elliptical section of a cylinder. Dresden Dürer Codex, Reproduction, Taf. 129 (177).

636 (1515) St. Anthony with pig. Pen-and-ink. *Brit. Mus.* L.263.

637 1515 Temptation of St. Anthony. Pen-and-ink. *Albertina.* L.537.

638 1515 The arms of Lazarus Spengler, delicately drawn on vellum. *Albertina.* L.565. The best reproduction is an engraving in Zahn's Archiv. f. z. K., vol. x, 1864, p. 286.

— 1515 Two delicate drawings on vellum of Christ and (probably) Lazarus Spengler bearing each a Cross. *Brit. Mus* L.273, 274.

639 (1515) A man kneeling to the right at a prie-dieu before a landscape. Pen-and-ink. *Weimar.* L.157.

640 (1515) A man kneeling to the left at a prie-dieu. *Uffizi.* Br.972.

641 1515 Tinted pen-and-ink designs for two fantastic columns. *Brit. Mus.* L.258.

642 (1515) The Patron Saints of Austria. Woodcut. B.116.

643 1515 Drawing of a Rhinoceros in pen-and-ink. *Brit. Mus.* L.257.

644 1515 A Rhinoceros. Woodcut made after the preceding drawing. B.136. This was issued in numerous editions.

645 1515 Two birds' wings. Water-colour.

Photograph after some unidentified drawing (of doubtful authenticity), with monogram and date.

646 1515 Bust portrait of a young girl. Black chalk. *Berlin.* L.46.

647 1515 Bust portrait in black chalk of a young man in a hat. *Berlin.* L. 45.

648 1515 The Man of Sorrows. Etching. B.22.

649 (1515) Christ kneeling. Pen-and-ink study for the Agony in the Garden. *Albertina.* L.535.

650 1515 The Agony in the Garden. Pen-and-ink. *Louvre.* L.320.

651 1515 The Agony in the Garden. Pen-and-ink study for the etching B.19. *Albertina.* L.536.

652 1515 The Agony in the Garden. Etching on iron plate. B.19.

653 1515 The Virgin and Child (with a bird) on a rustic seat before a landscape. Pen-and-ink. *Windsor.* L.390.

654 (1515) The Virgin and Child with St John. Pen-and-ink. *Chatsworth.* L.399.

655 1515 A study of nudes. A man being tied to a tree. Pen-and-ink. *Frankfurt.* L.195.

656 1516 A study of nudes. A man with a candlestick in the middle. Pen-and-ink. *Frankfurt.* L.194

657 1516 Studies of nude women in a bath. Pen-and-ink. *Chatsworth.* L.398.

A deceptive copy in the Gutekunst Sale (1893).

658 1516 Pen-and-ink study for the following etching. Von Lanna Coll. *Dürer Soc.*

659 1516 A man riding a unicorn carrying off a woman, both nude. Etching. B.72.

660 1516 THE VIRGIN AND CHILD on a cushion. Panel. Formerly in Dr. Lippmann's Collection.

Glück (in Jahrb. d.k. hist. SS. xxviii. 1. p. 16) says this is not genuine.

661 1516 THE VIRGIN AND CHILD. Busts, with a pink and fruit. On vellum. *Augsburg.*

662 1516 The Virgin with crown and sceptre standing on the crescent. Engraving. B.32.

663 (1516) Pen-and-ink designs for pendants. *Brit. Mus.* L.252.

664 1516 Six pen-and-ink designs apparently for goldsmith's work. Von Feder Coll. L.432-437.

665 (1516) Three pen-and-ink designs for pendants, washed with yellow. *Bremen.* L.124.

(1516) Washed pen-and-ink design for the corner of a casket. *Bremen.* L.125.

666 1516 Hieronymus Ebner's book plate. Woodcut (of doubtful authenticity). B. App. 45.

667 (1516) Black chalk bust portrait of a man in a hat. *Oxford*. L.397.

668 1516 Black chalk portrait of a man in a hat. *Brit. Mus.* L.262.

669 1516 PORTRAIT OF MICHAEL WOLGEMUT. The inscription is probably not by Dürer, though the first two lines may be his. The date was originally 150 (?). The picture may, however, have been finished in 1516, but it may have been earlier work. Panel. *Munich*.

670 1516 BUST PORTRAIT OF A MAN. Panel. Czernin Coll. *Vienna*.

671 1516 ST. PHILIP—a head, in tempera on linen. *Uffizi*.

672 1516 ST. JAMES—a head, in tempera on linen. *Uffizi*.

673 674 (1516) Six woodcuts intended to illustrate "Freydal." They were founded on six of the 258 painted designs of poor character, made by some unrecorded artist and now in the Vienna Hof Museum. P.290.

675 1516 Angels with the Sudarium and instruments of the Passion. Etching on an iron-plate. B.26.

676 1517 The Virgin bending down over the Child in her lap. Faded Pen-and-ink drawing. *Berlin*. L.30.

677 1517 A Thief on the Cross. Pen-and-ink. Gutekunst Coll. *Stuttgart*. L.80.

678 1517 The beheading of St. Catherine. Pen-and-ink. *Uffizi*. Br.965.

679 1517 A Prophet seated on a bench. Pen-and-ink. *Albertina*. L.534.

680 1517 St. Paul seated on a bench. Pen-and-ink. *Albertina*. L.540.

681 1517 Outline pen-and-ink drawings of horses copied from Leonardo. Compare a drawing formerly in the Galichon Coll. reproduced by Ephrussi in Gaz. d. B-A, 1877, vol. xvi, p. 444.

682 to 686 1517 Five pen-and-ink designs for decorated horse trappings and armour. Fairfax-Murray Coll. L.406, *Berlin*. L.49, 50; *Albertina*. L.544, 545.

— 1517 —*In the Autumn, Dürer visited Bamberg and stayed with Canon Lorenz Beheim. He was employed by the Bishop of Bamberg, Georg III, Schenk von Limburg, who about that time was probably thinking about his own monument, which was made in the years* 1518 *to* 1521 *by Lorgen Hering, and is one of the earliest Renaissance monuments in Germany. The monuments to his predecessors had been made by Peter Vischer. In* 1517, *Bishop Georg III. was* 47 *years old.*

687 (1517) Black chalk bust portrait of a man (the Bishop of Bamberg?). *Munich*. L.202.

688 1517 Black chalk bust portrait of the same man as the preceding, said by Thausing (ii. 272) to be Jacob Muffel. Formerly in the Dumesnil Coll. (Ex à l' École des Beaux-Arts en 1879. Br.255); now said by Lippmann (L.371) to be in the E. de Rothschild Coll. *Paris*.

689 (1517) Bust-portrait of a man with a medal in his cap. Black chalk heightened with white. Much retouched by a later hand. *Dresden*. L.206.

690 1517 Bust-portrait of a man with a long beard. Said to be signed H. D. Perhaps a copy (by Hans Dürer? or Schäufelein ?) after an original by Dürer. Note that bearded men were rare at this time. Liechtenstein Coll. (Albertina publication, No. 895).

691 692 1517 Three tinted pen-and-ink designs for fine costumes for a court-functionary, who was perhaps Sella, the Bishop of Bamberg's fool (see Beheim's letters to Pirkheimer). On the back of L.542 is a slight pen-and-ink sketch for another similar figure. *Albertina.* L.541, 542, 543.

693 694 1517 Pen-and-ink sketch, probably representing Dürer's reminiscence of a monument by Peter Vischer (either the Henneberg monument at Römhild or the Hohenzollern at Hechingen). This sketch may have been drawn by Dürer for the Bishop of Bamberg while discussing with him the project for his own monument. Two copies of this drawing exist. The original is at Christ Church, Oxford (Colvin's reproductions), the copies are in the Uffizi (Br.970) and at Berlin (L.48). These copies may have been made for the Bishop to send to sculptors whom he may have thought of employing on his own monument.

695 to 700 1517-18 Designs for woodcuts in the series representing the Emperor Maximilian's Triumphal Procession. Pen-and-ink drawing of men leading horses, dated 1517, Fairfax-Murray Coll. *Dürer Soc.*

Six pen-and-ink sketches for riders bearing national trophies *Albertina.* L.549-554.

701 Tinted and elaborated pupil re-drawings for four of these. Ambras Coll., *Vienna.* L.416-419.

702 1518 Design for the woodcut (B.139) of 1522 representing the Car of Triumph of the Emperor Maximilian. The literary design was made in 1512. The whole was drawn out in colours on vellum by a court artist (Vienna Lib.) in *c.* 1512-14. About 1515 Dürer made his first sketch for the Car (see above). In 1518 an elaborate coloured design for the car was made under his immediate direction (*Albertina.* L.555-558).

703 (1518) Unique trial proof of part of the Great Triumphal Car woodcut of 1522. *Brit. Mus. Dürer Soc.*

704 (1518) The small Triumphal Car of Maximilian. Woodcut. *Dürer Soc.*, x.45.

705 1518 The Agony in the Garden. Pen-and-ink. *Louvre.* L.321.

706 1518 VIRGIN AND CHILD. Panel. *Berlin Mus.*

707 1518 THE VIRGIN IN PRAYER. Panel. *Berlin Mus.*

708 1518 LUCRETIA, full length. Begun in 1508, finished and dated in 1518. Panel. *Munich.*

709 (1518) Two angels holding a crown. Pen-and-ink design for part of the engraving, B.39. *Brit. Mus.* L.265.

1518. Pen-and-ink sketch for the engraving B.39. *Brit. Mus.* L.94.

1518 The Virgin and Child with two crown-bearing angels. Engraving. B.39.

The drapery is taken from a drawing (L.512) of *c.* 1508. Note also that the head of the Virgin closely resembles the head of "Lucretia," which was begun in 1508. The resemblance is specially noticeable in the preceding drawing.

710 1518 The Virgin and Child with many angels. Woodcut. B.101.

710a 1518 The great gun of Nuremberg, in a landscape. The Turk looking on is taken from Dürer's drawing of *c.* 1506 after Gentile Bellini. Etching. B.99.

— 1518 *Dürer paid a visit to Augsburg at the time of the Diet. He was there on June 28th, and he was there on September 8th, when he received a grant from the Emperor. The following portraits were probably all made on the occasion of this visit.*

— 1518 Charcoal drawing of Ulrich von Hutten, perhaps after an original by Dürer. *Berlin Mus.*

711 (1518) Charcoal drawing, probably of Paul Hofhaimer, Court organist. *Brit. Mus.* L.284.

712 1518 Profile charcoal portrait of a man in a hat, facing to the left. Formerly Warwick Castle. L.401.

713 (1518) Life-size portrait drawing of Jacob Fugger, formerly in Thausing's possession, now not discoverable, a design for the original of the picture dated 1520 in Count Törring's Coll., Munich. Drawing, painting, and other connected paintings at Munich and Berlin may have nothing to do with Dürer.

714 (1518) Portrait in black chalk of a man in a hat and fur-trimmed coat, facing three-quarters to the right. *Amsterdam Mus. Dürer Soc.*

715 1518 Charcoal study of the head of a man with sparse hair. *Uffizi.* Br.964.

716 1518 Black chalk portrait of Hans Burgkmair. *Oxford Univ. Gall.* L.396.

717 1518 Bust portrait in black chalk, the face tinted, of the Emperor Maximilian. *Albertina.* L.546.

718 (1518) Black chalk bust portrait of a young man in a cap, with the initial *A* embroidered on his shirt. *Dresden. Dürer Soc.* x.21.

719 (1518) Pen-and-ink bust portrait of a man, said to resemble Cardinal Lang von Wellenburg. *Albertina.* L.548.

720 (1518) Black chalk portrait of Cardinal Albrecht von Brandenburg, used for the engraving B.102. *Albertina.* L.547.

721 1518 Pen-and-ink design (not generally held to be genuine) for the following engraving. B.102.

721 1519 Engraved portrait of Cardinal Albrecht von Brandenburg, Archbishop of Mainz. B.102.

722 1519 Portrait of Emperor Maximilian, done from the drawing of 1518. Panel. *Vienna.* There is a copy of it in the German Museum, Nuremberg.

723 1519 Woodcut portrait of Emperor Maximilian. B.153.

724 1519 Portrait of a Mathematician, aged 48, perhaps Johann Tscherte. Panel. Borromeo Coll., *Milan.*

— 1519 Virgin and Child. See Zeits. f. b. K., July, 1901. Panel. *Gras. Gall.*

725 1519 The bombardment of Hohenasperg by the Imperial Captain Georg von Frundsberg, 26 May, 1519. Drawn by Dürer in pen-and-ink from someone's description. *Berlin.* L.52.

726 1519 Two peasants at market. Engraving. B.89.

727 1519 St. Anthony outside a town on a hill. The town is taken from the Windsor drawing (L.389) of *c.* 1495-6, entitled "Pupilla Augusta." It is made up out of a combination of sketches, the walls and towers being from the drawing of Trient (L.109), the buildings within partly from a sketch of Innsbrück (L.451) and partly perhaps from the Burg of Nuremberg. Engraving. B.58.

728 (1519) Pen-and-ink studies for the small engraved Crucifixion (B.23). The principal group was etched, from this drawing (when in the Arundel Coll.), by Hollar. *Brit. Mus. Dürer Soc.*

729 (1519) The Crucifixion (B.23), engraved on a small circular gold plate, believed to have been made to decorate a sword-hilt for the Emperor. It is referred to in Dürer's letter to Spalatin early in 1520.

730 1519 Pen-and-ink sketch for St. Peter. The Dresden Dürer Codex, Reproduction, Taf. 125 (101b).

731 1519 The Virgin and Child with an angel playing a lute. Pen-and-ink. *Windsor.* L.391.

732 1519 A cherub's head. Black chalk heightened with white on tinted paper. Perhaps a copy of L.308 of 1506, or may be wrongly dated. *Brit. Mus.* L.269.

733 (1519) Life-size black and white design for a Virgin and Child. *Bremen.* L.111.

734 (1519) Black chalk design for a Virgin and Child (same model as the preceding), connected with the engraving B.36.

735 (1519) Pen-and-ink design for the following engraving (B.36). *Albertina.* L.529.

736 1519 The Virgin feeding the Child. Engraving. B.36.

736 1519 The Holy Family and two angels. Pen-and-ink. *Louvre.* L.322.

737 1519 The head of St. Anne, washed monochrome drawing, being a study for the following picture. *Albertina.* L.560.

738 1519 Life-size washed monochrome drawing of the head of a woman with eyes closed, against a dark background. *Bremen.* L.118.

739 1520 Life-size washed monochrome drawing of the head of a woman with eyes closed, against a light background. *Brit. Mus.* L.270.

740 (1520) VIRGIN AND CHILD WITH ST. ANNE. Panel. Coll. Frau von Couriss, *Dresden.* Zeitschr. f. b. K. Dec., 1909.

741 1520 The Virgin and Child, with a lute-playing angel. Pen-and-ink. This has some connexion with the engraving B.37. Compare also the drawing of 1519 (L.391). *Hamburg.* L.160.

742 1520 Pen-and-ink design for the engraving, B.37. The reproduction apparently comes from some unidentified sale-catalogue.

742 1520 The Virgin and Child, with an angel holding a crown. Engraving. B.37.

743 1520 The Virgin and Child in swaddling clothes. Engraving. B.38.

— 1520 *In this year Dürer went to the Netherlands with his wife. He left Nuremberg July 12, reached Cologne July 25, left Cologne July 28, reached Antwerp Aug. 2, went to Mechlin Aug. 26, went to Brussels Aug. 27, returned to Mechlin Sept. 2, reached Antwerp Sept. 3, left Antwerp Oct. 4, at Aachen Oct. 7-26, reached Cologne Oct. 28, left Cologne Nov. 14, reached Antwerp Nov. 22, left Antwerp for his Zeeland trip Dec. 3, returned to Antwerp Dec. 14, left Antwerp 6 April, 1521, reached Bruges April 7, Ghent April 9, Antwerp April 11, visited Mechlin June 7, back at Antwerp June 8, at Brussels July 3-12, reached Cologne July 15, back at Nuremberg some time in August, 1521.*

744 1520 The wharf at Antwerp. Pen-and-ink. *Albertina.* L.566.

745 1520 Christ coming forth at the gate of Jerusalem. Pen-and-ink. *Uffizi. Dürer Soc.*

746 1520 Christ falling under the Cross. Pen-and-ink. *Uffizi. Dürer Soc.*

747 1520 Black chalk bust portrait of a young man. *Berlin.* L.53.

748 1520 Black chalk bust portrait of a young man. Bonnat Coll. L.360.

749 1520 PORTRAIT in tempera on linen of an old man in cap and with beard. *Louvre.*

750 (1520) Four fine pen-and-ink drawings on vellum, two dated 1520, perhaps incorrectly. They depict male and female heads. *Brit. Mus.* L.277-280.

751 (1520) Pen-and-ink bust of a nude youth (St. Sebastian ?). *Brit. Mus.* L.298.

(1520) Pen-and-ink sketch of the head of a woman. *Berlin.* L.81.

(1520) Pen-and-ink bust portrait of an old man with long beard. *Brit. Mus.* L.297.

752 (1520) Pen-and-ink bust portrait of the same (?) old man as the preceding. *Frankfurt.* L.197.

753 1520 Pen-and-ink portrait of a Mechlin goldsmith done at Antwerp. *Berlin.* L.445.

754 1520 Pen-and-ink sketch portrait of Master Ornolt von der Selgenstat. Bonnat Coll. L.352.

755 (1520, Aug. 8-12) Silver-point half-length portrait of Sebastian Brant (?). *Berlin.* L.63.

756 1520 (Aug.) Pen-and-ink portrait of Hans Pfaffroth of Dantzig. Bendemann Coll. L.178.

757 1520 (Aug.) Pen-and-ink portrait of Jobst Blankfelt, Dürer's host at Antwerp. *Frankfurt.* L.196.

758 (1520, 1 Dec.) Pen-and-ink sketch of Felix Hungersperg kneeling. *Albertina.* L.562.

759 1520 (Aug.) Pen-and-ink bust portrait of Felix Hungersperg. *Albertina.* L.561.

760 1520 (27 Aug.-1 Sept.) Pen-and-ink bust portrait of Dürer's hostess at Brussels. *Albertina.* L.564.

761 (1520, 27 Aug.-1 Sept.) Black chalk bust portrait of the same woman. *Brit. Mus.* L.283.

762 1520 (27 Aug.-1 Sept.) Black chalk bust portrait of Erasmus. Bonnat Coll. L.361.

763 1520 (27 Aug.-1 Sept.) Pen-and-ink sketch of the Beast Garden at Brussels. *Vienna Academy.* L.427.

764 1520, Oct. Silver-point portraits of Paul Topler and Martin Pfintzing, done in sketch-book at Aachen. Von Weisbach Coll. L.439.

765 1520, Oct. Silver-point sketch of a dog, done in the sketch-book at Aachen. *Brit. Mus.* L.286.

766 (1520, Oct.) Silver-point sketches of a young girl and of a Turkish woman, done on the back of the preceding. *Brit. Mus.* L.285.

(1520, Oct.) Repetition in pen-and-ink of the Turkish woman in the preceding. *Ambrosiana.* Br.200. Doubtful.

767 1520, Oct. Silver-point sketch of the Town Hall at Aachen, done in the sketch-book. *Chantilly.* L.339.

1520, Oct. Silver-point portrait of Caspar Sturm with Aachen buildings in the background, done on the back of the preceding. *Chantilly.* L.340.

768 1520, Oct. Silver-point sketch of the Minster at Aachen, done in the sketch-book. *Brit. Mus.* L.404.

769 (1520, Dec.) Silver-point likeness of a girl and view of St. Michael's tower at Antwerp in the background, done on the back of the following. *Chantilly.* L.338.

1520, Dec. Silver-point sketch of Bergen op Zoom, done in the sketch-book. *Chantilly.* L.337.

770 1520, Dec. Silver-point heads of two women, done at Bergen in the sketch-book. *Chantilly.* L.342.

1520, Dec. Silver-point heads of two women, done on the back of the preceding, one at Bergen, the other at Goes. *Chantilly.* L.341

771 (1520, Dec.) Silver-point portrait of Lazarus Ravensburger, done in the sketch-book. *Berlin.* L.55.

(1520, Dec.) Silver-point sketches of a young girl in two positions, done on the back of the preceding. *Berlin.* L.56.

772 (1520-1) Black chalk bust portrait of a man in a broad brimmed hat. Dumesnil Coll. (?) L.380.

773 (1520-1) Black chalk bust portrait of a young girl in a hat. *Coburg.* L.155.

774 (1520-1) Silver-point sketches of two female heads apparently copied out of pictures, one perhaps after Memling. Done in the sketch book. *Bremen.* L.122.

(1520-1) Silver-point sketch of a mortar. Done on the back of the preceding (perhaps at Mechlin). *Bremen.* L.123.

775 (1520-1) Silver-point sketch of a horse in fine trappings. Done in the sketch-book. Blasius Coll. L.147.

(1520-1) Silver-point sketch of pavements and two hands holding a dog. Done on the back of the preceding. Blasius Coll. L.148.

776 1521 Tinted pen-and-ink study of the head of a walrus. *Brit. Mus.* L.290.

777 1521 Tinted pen-and-ink studies of Irish soldiers and Gallowglasses. *Berlin.* L.62.

778 to 780 1521 Three tinted pen-and-ink costume studies of Iceland women. E. de Rothschild Coll. L.373, 374, 375.

781 1521 Pen-and-ink bust portrait of an old man. *Albertina.* L.563.

782 1521 Black chalk bust portrait of a man in a cap. *Brit. Mus.* L.288.

783 1521 Black chalk bust portrait of a young man. E. de Rothschild Coll. L.372.

784 (1521) Black-chalk bust portrait of a man thought to be Damiano de Goes. *Albertina.* L.573.

785 1521 PORTRAIT OF A MAN with a scroll. Panel. *Madrid.*

786 1521 PORTRAIT OF A MAN. Panel. Mrs. Gardner's Coll. *Boston.*

787 (1521, March) St. Nicholas seated and the likeness of a rough fellow in a shaggy cap. Silver-point sketches done in the sketch-book. *Berlin.* L.57.

787 (1521, March) Silver-point sketch of a dog like the one drawn at Aachen in Oct., 1520. Drawn on the back of the preceding. *Berlin.* L.58.

788 1521 (March) Monochrome study heightened with white on dark paper of a man who was 93 years old. *Albertina.* L.568.

789 1521 (March) Another similar study of the same old man, used for St. Jerome in the Lisbon picture. *Berlin.* L.61.

790 1521 (March) Similar study for an arm and hand in the same picture. *Albertina.* L.509.

791 1521 (March) Similar study for a book and desk in the same picture. *Albertina.* L.571.

792 1521 (March) Similar study for the skull in the same picture. *Albertina.* L.570.

— 1521, March PICTURE OF ST. JEROME which Dürer gave to Roderigo in March, 1521. See Zeits. f. b. K. Oct. 1900. *Lisbon Gall.*

793 1521 (March 17) Tinted pen-and-ink design for wall-decoration, probably made for T. Bombelli. Robinson Coll. L.407.

794 1521 (March-April) Black chalk portrait of Bernard van Orley. *Brit. Mus.* L.287.

795 1521 (March-April) PORTRAIT OF BERNARD VAN ORLEY, done at Brussels. Panel. *Dresden.*

796 1521, April. Silver-point portrait of Factor Brandan's negress. *Uffizi. Dürer Soc.*

797 (1521) Silver-point portrait of a man done at Antwerp and view near Andernach doubtless done on the way home, in the sketch-book. *Berlin.* L.59.

798 (1521, April) Silver-point sketch of a lion in two positions, done at Ghent on the back of the preceding. *Berlin.* L.60.

798 1521, April Silver-point sketch of a lion, done in the sketch-book at Ghent. *Vienna. Lib.* L.425.

799 1521 (April) Coloured study of a lion. *Albertina.* L.567.

800 1521 (April) Black chalk portrait of a man in a large hat, three-quarters to the right. Traditionally called Joachim de Patinir. *Weimar.* L.158.

801 1521 (April) Engraved portrait of Joachim de Patinir, wrongly ascribed to Dürer but probably after a drawing by him. The engraving is attributed to C. Cort by Passavant, to E. Sadeler by Thausing.

802 (1521, April or later) Tinted pen-and-ink sketch of himself nude, indicating the place where he suffers pain. *Bremen.* L.130.

803 (1521) The Agony in the Garden. Pen-and-ink. *Berlin.* L.26. Possibly some years earlier.

804 1521 (May) The Agony in the Garden. Pen-and-ink. *Frankfurt.* L.199.

805 1521 (May) The Body of Christ borne to the grave. Pen-and-ink. *Frankfurt.* L.198.

806 1521 (May) The same subject. Pen-and-ink. *Uffizi. Dürer Soc.*

807 1521 (May) The same subject. Pen-and-ink. *Berlin.* L.86.

808 1521 (May) Monochrome study, touched with white on dark paper, of a woman in Flemish costume. Shickler Coll. L.385.

809 1521 Black chalk bust portrait of a man in a broad brimmed hat (called Lucas van Leyden). Salting Coll. L.403.

810 1521 (June) Silver-point portrait of Lucas van Leyden. *Lille. Dürer Soc.*

811 1521 Black-chalk study touched with white on dark paper of a bald-headed man. Dürer intended to introduce this head in the altar-piece he was designing after his return to Nuremberg. *Brit. Mus.* L.289.

812 1521 Study of a fully draped woman seen from behind. Done in monochrome heightened with white on tinted paper. *Albertina.* L.572.

813 1521 Finished portrait in monochrome, heightened with white on dark paper, of a young woman in a hat. *Berlin.* L.66.

814 1521 (July 7) Portrait of Frau Dürer in Flemish attire. Black chalk on tinted paper. *Berlin.* L.64.

815 1521 (after 15 July) Silver-point sketches of a girl in Cologne attire and of Frau Dürer, the latter done near Boppard, on the way home. In the sketch-book on the back of L.425 of April 10th. *Vienna Lib.* L.424.

816 (1521) Silver-point sketch of a view on the Rhine. Coll. Ricketts and Shannon. Burlington Mag.

— 1521 —*Dürer was back in Nuremberg about the month of August.*

817 1521 Medal of Charles V, struck in silver, designed by Dürer. See Catalogue of Exhibition at the Burlington Fine Arts Club in 1906, p. 138, No. 2.

818 819 1521 Two engravings of St. Christofer (B.51, 52), perhaps done in the Netherlands. Dürer records in his diary having made certain drawings of St. Christofer for Joachim de Patinir. The drawings exist, nine on one sheet, in private possession at Liège, but have not been reproduced.

820 1521 Temptation of St. Anthony. Black chalk and white on tinted paper. The head of St. Anthony seems to have been suggested by the portrait study of a monk mentioned above No. 811 (L.289). *Albertina.* L.576.

821 1521 The Virgin reading. Black chalk and white on tinted paper. *Albertina.* L.575.

822 (1521) Study of an infant's head in black chalk and white on green paper. *Dresden.* L.84.

(1521) A similar study on a larger scale. Formerly in the Mitchell Coll. L.85.

823 1521 Mourning over the dead Christ. Pen-and-ink. Dumesnil Coll. L.379

824 1521 Christ on the Cross between the Virgin and St. John. Pen-and-ink. *Albertina.* L.574.

825 (1521) Outline engraving of the Crucifixion. In Jahrb. d. k. Pr. Kss. it is claimed that this is the work of a forger putting together the following six drawings and three others (L.328, 383, and 583) of 1523 and the Bergen landscape of the Sketch-book (L.337). It is more likely to have been done after a design by Dürer for a picture which he never carried out. The vacant space would be partly filled by L.583 of 1523. The Turkish woman from the sketch-book (L.285) also appears in the print. L.574 may have been the first idea for the composition.

The picture was perhaps to be the centre-piece of which the Munich "Four Preachers" were to be wings.

826 1521 The Holy women at the foot of the Cross. Black chalk and white on green paper. R. Dumesnil Coll. L.381.

827 1521 Head of a grieving cherub. Black chalk and white on green paper. *Brit. Mus.* L.282.

828 1521 A similar study. Blasius Coll. L.153.

829 (1521) A similar study. *Louvre.* L.325.

830 1521 A similar study. *Berlin.* L.446.

831 1521 Monochrome study heightened with white on dark paper of a young head. *Bremen.* L.127.

832 (1521) Drapery study for the skirt of a kneeling woman. Black chalk on tinted paper. *Berlin.* L.67.

— 1521-22 The following drawings are studies for a proposed altar-piece of the VIRGIN AND CHILD WITH SAINTS AND ANGELS which was never carried out. See Repertorium, 1905.

833 1521 First pen-and-ink design. *Chantilly.* L.343.

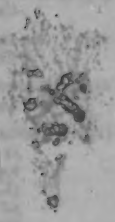
834 1521 Rapid pen-and-ink design, introducing more figures. *Louvre.* L.324.

835 (1521) Modification of the previous design. Pen-and-ink. Bonnat Coll. L.364.

836 1521 Elaborated pen-and-ink study for group of cherubs in the preceding. Heseltine Coll. L.170.

837 1521 Study in black chalk and white on green paper for the head of the standing piping cherub in the preceding. Heseltine Coll. L.171.

838 to 841 1521 Four drapery studies in black chalk on green paper connected with the same picture. *Berlin,* L.54; Blasius Coll. L.154; *Hamburg,* L.161; *Bremen,* L.128.



842 1521 Study in black chalk and white on green paper, for a head in L.364, above. *Ambrosiana. Dürer Soc.* vii. 9.

843 1521 Study in black chalk on green paper of a woman with eyes closed, for a female saint in L.364, above. *Berlin.* L.65.

844 1521 Similar study for another female Saint in the same picture. *Louvre.* L.326.

845 1522 Similar study for a female head in profile and crossed hands in the same picture. *Louvre.* L.327.

846 (1522) Rapid pen-and-ink sketch design for the same picture, but on an upright instead of a horizontal panel. Bonnat Coll. L.362.

847 1522 Revised sketch pen-and-ink design for the same picture. Bonnat Coll. L.363.

848 1522 The Calumny of Appelles. Pen-and-ink design for the wall-painting in the Nuremberg Town-hall, which was done by Pencz. The names are in Pirkheimer's handwriting. *Albertina.* L.577.

849 1522 Mourning over the Body of Christ. Chalk drawing. *Bremen.* L.129.

850 1522 Study in black chalk on green paper of the full-length figure of an Apostle. Dumesnil Coll. L.382.

851 1522 The Man of Sorrows, half-length study in black chalk on green paper for a picture painted in 1523 for Cardinal Albrecht of Mainz. The picture was engraved at Mainz in 1659 by Caspar Dooms. *Bremen.* L.131.

852 (1522) Bust portrait of a woman in black chalk on green paper. *Brit. Mus.* L.291

853 (1522) Black chalk portrait of Ulrich Varenbüler. *Albertina.* L.578.

854 1522 Woodcut made after the preceding. B.155.

855 1522 Half-length portrait of Lord Morley, in black chalk on green paper. *Brit. Mus.* L.87.

856 (1522) An attendant, said to be in English court costume, in black chalk on green paper. Bonnat Coll. L.365.

857 1523 The Magdalen at the foot of the Cross. Black chalk on green paper. Dumesnil Coll. L.383.

This and the three following are further studies for the CRUCIFIXION designed in 1521, see above, No. 825.

858 1523 Similar study for St. John. *Albertina.* L.582.

859 1523 Similar study for another male figure. *Albertina.* L.583.

860 1523 Similar study of Christ on the Cross. *Louvre.* L.328.

861 1523 Profile portrait in silver-point of Cardinal Albrecht of Mainz. Study for the following engraving. *Louvre.* L.329.

862 1523 Cardinal Albrecht of Mainz. Engraving. B.103.

863 1523 Silver-point bust portrait of a man with a beard. *Brit. Mus.* L.292.

864 1523 Silver-point profile portrait of Frederick II von der Pfalz, afterwards used as design for a Gedächtnistaler. *Brit. Mus.* L.293.

865 1523 Silver-point portrait of a woman as the Magdalen. *Budapest.*

866 1523 Silver-point half-length portrait of a young woman. *Stockholm* (Albertina publication, 996).

867 1523 Pen-and-ink sketch of dancing apes, drawn on the back of a letter. *Basel. Dürer Soc.* X. 26.

868 1523 Black chalk sketch for the following. *Brit. Mus.*

869 1523 Dürer's arms. Woodcut. B.160.

870 1523 A Bishop singing Mass. Pen-and-ink. *Berlin.* L.447.

871 (1523) Solomon and the Queen of Sheba; hasty pen-and-ink sketch, pasted into the Dresden Dürer Codex. Reproduction Taf. 145 (174).

872 1523 The Last Supper. Pen-and-ink design. *Albertina.* L.579.

873 1523 The Last Supper. Woodcut. B.53.

874 1523 Two water-colour studies of the muzzle of an ox. *Brit. Mus.* L.97, 98.

875 1523 Judas Thaddeus. Black chalk on green paper. *Berlin.* L.68.

876 1523 A standing Apostle. Black chalk on green paper. *Ecole des Beaux-Arts, Paris.* L.386.

877 1523 St. Philip, full face. Black chalk on green paper. *Albertina.* L.581.

878 1523 St. Philip in profile, a similar study. Used for the engraving B.46, which was begun in 1523 but re-dated and probably finished in 1526. This study was also used for St. Paul in the Four Preachers. Albertina. L.580.

879 1523 St. Bartholomew. Engraving. B.47.

880 1523 St. Simon. Engraving. B.49.

881 1524 The Adoration of the Magi. Pen-and-ink design. The drawing of the muzzle of an ox (L.97) was perhaps intended to be utilized here. *Albertina.* L.584.

882 1524 The Agony in the Garden. Pen-and-ink. *Frankfurt.* L.200.

883 (1524) Silver-point portrait of Friedrich the Wise. Perhaps made during the Nuremberg Reichstag in 1522-3. Design for the following engraving. Valton Coll. *Paris.* L.387.

884 1524 Portrait of Friedrich the Wise. Engraving. B.99.

885 1524 Portrait of Pirkheimer. Engraving. B.106.

886 1525 Black chalk portrait on green paper of Margaret, sister of Casimir, Margrave of Culmbach. *Brit. Mus.* See Burlington Mag., Aug. and Sept., 1903.

887 (1525) Similar portrait, perhaps of Casimir's wife. *Brit. Mus.* L.172. see *loc. cit.*

888 1525 Black chalk portrait of Veronica, wife of the wood-engraver Andreae. *Brit. Mus.* L.294.

889 (1525) Pen-and-ink design of two men drawing a lute by aid of an instrument for registering its perspective correctly. Used for the woodcut B.147 in Dürer's book "Underweysung der Messung" (Nuremberg, 1525). *Berlin.* L.71.

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890 (1525) Three pen-and-ink studies of a man drawing a vase by help of an instrument for setting it down in correct projection; used for the woodcut B.148 in the "Underweysung" of 1525. Dresden Dürer Codex Reproduction, Taf. 136, 137 (178, 179).

891

892 1525 Pen-and-ink study of nude man and horse. Bonnat Coll. L.366.

893 1525 Water-colour sketch and description of Dürer's dream of falling waters. Ambras Coll. *Vienna*. L.423.

894 (1525) Working drawing for a shoe. *Brit. Mus.* L.256.

895 1525 St. John the Apostle. Study in black chalk on green paper for the "Four Preachers" of 1526. Bonnat Coll. L.368.

896 1526 Black chalk study for the head of St. Paul in the "Four Preachers." *Berlin*. L.89.

897 1526 Similar study for the head of St. Mark. *Berlin*. L.72.

898 1526 Similar study for the head of St. Peter. Bonnat Coll. L.369.

899 1526 The Four Preachers painted on two wing panels, the composition perhaps suggested by that of the wings of Bellini's Frari Madonna of 1488. Dürer presented these pictures to the Town Council of Nuremberg. *Munich Gallery*.

900

901 (1526) Drapery studies in black and white on brown paper. *Berlin*. L.69.

902 1526 The Virgin and Child on the crescent, seated. Black chalk on brown paper. Bonnat Coll. L.370.

903 (1526) Bust portrait of a man. Black chalk touched with white on brown paper. Formerly at Warwick Castle. L.402.

904 1526 (begun in 1523, see above) St. Philip. Engraving. B.46.

905 (1526) Profile pen-and-ink portrait of a man in hat and fur-trimmed cloak. Dresden Dürer Codex, Reproduction, Taf. 29 (108b).

906 (1526) Pen-and-ink study for the engraved portrait of Melancthon (B.105). Coll. H. P. Horne. *Dürer Soc.* X.23.

1526 Portrait of Melancthon. Engraving. B. 105.

907 1526 Portrait of Erasmus, done after Dürer's study made in 1520. Engraving. B.107.

908 1526 Silver-point profile portrait of Sultan Solyman (1520-1566), probably after an Italian picture. Bonnat Coll. L.367.

909 1526 Tinted pen-and-ink drawing of the Annunciation, showing Flemish influence. *Chantilly*. L.344.

910 1526 The Holy Family. Woodcut. B.98.

911 1526 Design for a double cup. Pen-and-ink. *Albertina*. L.588.

912 1526 Pen-and-ink sketch of nude figures for a Last Judgment. Von Lanna Coll. *Dürer Soc.*

913 1526 Silver-point portrait of Eoban Hesse. *Brit. Mus.* L.295.

(1526) Woodcut of Eoban Hesse, made from the preceding. P.218.

914 1526 Portrait of Johann Kleberger. Panel. *Vienna*.

915 1526 Portrait of Jacob Muffel. Panel. *Berlin*. Coloured reproduction by the Medici Soc.

916 1526 Portrait of Hieronymus Holzschuher. Panel. *Berlin*.

917 (1526) PORTRAIT OF A MAN in a close fitting cap. Panel. *Budapest Gall.*

918 1526 VIRGIN AND CHILD WITH AN APPLE. Panel. *Uffizi.*

919 (1526) Emblematic design of three female figures, including the Arms of Pirkheimer, all within a circular frame. Pen-and-ink. *Brit. Mus.* L.299.

920 (1526) Pen-and-ink sketch of a nude woman holding up an ornament. On the back of the following. *Brit. Mus.* L.275.

(1526) Pen-and-ink sketch for a lay-figure and of three male heads and a helmet. *Brit. Mus.* L.276.

About this time Dürer seems to have been interested in the construction of lay-figures. There are some studies for lay figures in the Brit. Mus. MSS. and the Dresden Dürer Codex.

— (1526) Pen-and-ink studies connected with designs for lay-figures. Dresden Dürer Codex, Reproduction, Taf. 56-66, and 101.

— 1526 Two finished designs for a male and female lay-figure. Pen-and-ink coloured. *Brit. Mus.* Unpublished.

921 (1526) Pen-and-ink landscape drawn in connexion with Dürer's studies for his fortification book, published in 1527.

922 1527 The Arms of Ferdinand, King of Hungary, etc. Woodcut. B.155. On the back is the Dedication of the Fortification-book to the King.

923 1527 The siege of a town. Large woodcut to illustrate the Fortification-book. B.137.

924 1527 Black chalk portrait of Ulrich Starck, on brown paper. *Brit. Mus.* L.296.

925 (1527) Pen-and-ink sketch for part of the following. *Berlin.* L.444.

926 1527 THE PROCESSION TO CALVARY. Painted in monochrome on panel. Sir Frederick Cook's Coll. There are copies at Dresden and Bergamo. The picture is mainly founded on the Uffizi drawing of 1520 (Dürer Soc. iii. 12; see above) with the addition of the preceding design.

927 1527 HEAD OF CHILD WITH A LONG BEARD. Painted in tempera on linen. *Louvre.*

928 1527 Pen-and-ink design for a fountain. Ambras Coll. *Vienna.* L.414.

— 1528, 6 April—*Dürer died at Nuremberg.*

Original Prints lent by Alderman W. H. Watts, J.P.

The Great Passion (on wood), 12 plates.

929 Christ mocked by the Jew.

930 The Last Supper.

931 Christ on the Mount of Olives.

932 The Betrayal of Christ.

933 The Flagellation of Christ.

934 Christ presented to the people.
935 Bearing the Cross.
936 The Crucifixion.
937 The entombment of Christ.
938 The body of Christ wept over by the Virgin.
939 Christ's descent into Limbo.
940 The Resurrection.
941 Woodcut.
942 Angel appearing.
943 The Annunciation.
944 Christ driving the Money-changers from the Temple.
945 The Last Supper.
946 Jesus praying on the Mount of Olives.
947 The Crucifixion.
948 The Descent from the Cross.
949 The Sepulchre.
950 The Ascension.
951 The Pentecost.
952 Jesus washing the feet of His disciples.
953 St. Veronica.
954 Angels with Instruments of Passion.
955 SS. Peter and John.
956 Traveller and Courtezan.
957 Pilate.
958 The Presentation of the Young Virgin in the Temple.

Original Prints from the Hornby Collection, Liverpool Reference Library.

The Great Passion (on wood), 12 plates.

959 1.—B.4. Christ mocked by the Jew.
960 2.—B.5. The Last Supper.
961 3.—B.6. Christ on the Mount of Olives.
962 4.—B.7. The Betrayal of Christ.
963 5.—B.8. The Flagellation of Christ.
964 6.—B.9. Christ presented to the people.
965 7.—B.19. Bearing the Cross.
966 8.—B.11. The Crucifixion.
967 9.—B.12. The entombment of Christ.
968 10.—B.13. The body of Christ wept over by the Virgin.
969 11.—B.14. Christ's descent into Limbo.
970 12.—B.15. The resurrection.

971 Melancholia. B.74.
972 Melancholia. B.74. (Copy by an unknown engraver).
973 St. Hubert. B.57.
974 St. Jerome seated in his cell. B.60.
975 Virgin and Child on a crescent. B.30.
976 The Holy Family; with St. Anne receiving the infant Jesus. B.96.
977 St. Elisha. B.107.
978 The Holy Family, with angels offering flowers. B.100.
979 St. Jerome in his cell. B.114.
980 St. Madeleine transported to heaven by the angels. B.121.
981 The beheading of St. John the Baptist. B.125.
982 Herod receiving the head of St. John the Baptist. B.126.
983 The Last Supper. B.53.
984 St. Catherine. B.25. (Attributed.)

The Apocalypse. (Plates 2-16).

985 2.—B.61. The Martyrdom of St. John.
986 3.—B.62. St. John and the seven golden candlesticks.
987 4.—B.63. St. John ascending to heaven.
988 5.—B.64. The four horses of different colours.
989 6.—B.65. The opening of the sixth seal.
990 7.—B.66. The four angels battling the winds.
991 8.—B.67. The elect and Saints with palms, praising God.
992 9.—B.68. Seven angels with trumpets.
993 10.—B.69. The four destroying angels.
994 11.—B.70. St. John swallowing the book which the angel presents to him.
995 12.—B.71. The red dragon with the seven heads.
996 13.—B.72. St. Michael and the dragon.
997 14.—B.73. Babylon seated on a beast with seven heads.
998 15.—B.74. The beast with the ram's horns.
999 16.—B.75. Angel chaining the dragon.

Life of the Virgin. (Plates 2, 5, 6, 10-12, 18-19.)

1000 2.—B.77. The High Priest refusing admittance to St. Joachim.
1001 5.—B.80. The birth of the Virgin.
1002 6.—B.81. The presentation of the young Virgin in the Temple.
1003 10.—B.85. The Nativity. (Compare with oil painting in Walker Art Gallery, Liverpool, No. 46 Roscoe Collection.)
1004 11.—B.86. The Circumcision.
1005 12.—B.87. The adoration of the three Kings.
1006 18.—B.93. Death of the Blessed Virgin.
1007 19.—B.94. The assumption of the Virgin.

1008 Knight on horseback. B.131.
1009 Six men in bath. B.128.
1010 Christ appearing to St. Gregory during celebration of mass. B.123.
1011 Hercules in combat. B.127.
1012 The martyrdom of St. Catherine. B.120.
1013 The destruction of 10,000 martyrs of Nicodeme in Bithnia. B.117.
1014 Virgin and Child surrounded by angels. B.101
1015 The three kings bringing presents to the infant Jesus. B.3.
1016 Sampson killing the lion. B.2.
1017 The Virgin seated with Child. B.102.

Little Passion (on wood). (B.16-52.) 37 and colophon. 38.

1018 1.—B.16. Christ the Man of Sorrows. (Title.)
1019 2.—B.17. Adam and Eve tasting the fruit.
1020 3.—B.18. Adam and Eve driven from Eden.
1021 4.—B.19. The Annunciation.
1022 5.—B.20. The Nativity.
1023 6.—B.21. Christ's farewell to His mother.
1024 7.—B.22. Christ's entry into Jerusalem.
1025 8.—B.23. Christ driving the money-changers from the Temple.
1026 9.—B.24. The Last Supper.
1027 10.—B.25. Jesus washing the feet of His disciples.
1028 11.—B.26. Jesus praying on the Mount of Olives.
1029 12.—B.27. Christ betrayed to the Jews.
1030 13.—B.28. Christ brought before the High Priest.
1031 14.—B.29. The High Priest rends his garments.
1032 15.—B.30. Christ mocked and blind-folded.
1033 16.—B.31. Christ taken before Pilate.
1034 17.—B.32. Christ before Herod.
1035 18.—B.33. Christ scourged.
1036 19.—B.34. Christ crowned with thorns.
1037 20.—B.35. Christ presented to the people.
1038 21.—B.36. Pilate washes his hands.
1039 22.—B.37. Christ bearing the cross.
1040 23.—B.38. The Shroud.
1041 24.—B.39. Christ nailed to the cross.
1042 25.—B.40. The Crucifixion.
1043 26.—B.41. Descent into Limbo.
1044 27.—B.42. Descent from the cross.
1045 28.—B.43. Body of Christ at foot of cross.

1046 29.—B.44. The Sepulchre.
1047 30.—B.45. The Resurrection.
1048 31.—B.46. Christ appearing to His mother.
1049 32.—B.47. Christ as the gardener appearing to Mary Magdalene.
1050 33.—B 48. Christ at Emmaus.
1051 34.—B.49. Christ and His disciples.
1052 35.—B.50. The Ascension.
1053 36.—B.51. The Pentecost
1054 37.—B.52. The Last Judgment.
1055 38.——— Colophon.

Little Passion (on copper). (B.3-18.) 16 plates.

1056 1.—B.3. The Man of Sorrows.
1057 2.—B.4. Christ in prayer on the Mount of Olives.
1058 3.—B.5. Christ taken by the Jews.
1059 4.—B.6. Christ before Caiaphas.
1060 5.—B.7. Christ before Pilate.
1061 6.—B.8. The scourging.
1062 7.—B.9. The crowning with thorns.
1063 8.—B.10. Ecce Homo.
1064 9.—B.11. Pilate washing his hands.
1065 10.—B.12. Carrying the cross.
1066 11.—B.13. Christ on the cross.
1067 12.—B.14. Descent from the cross.
1068 13.—B.15. Christ placed in the tomb.
1069 14.—B.16. The descent into Limbo.
1070 15.—B.17. The Resurrection.
1071 16.—B.18. St. Peter and St. John healing the cripple.

1072 17.—B.96. The little horse.
1073 18.—B.40. The Virgin with Child, seated at the foot of a wall.
1074 19.—B.147. Man adjusting a lute placed on a table.
1075 20.—B.56. St. Sebastian tied to a column.
1076 21.—B.79. Justice.
1077 22.—B.38. Virgin and Child. Copy in reverse, ? by Jerome Wierx.
1078 23.—B.42. Virgin and Child, with a monkey.
1079 24.—B.58. St. Anthony.
1080 25.—B.113. St. Jerome, in a grotto.

Lent by W. Balfour Stewart, Esq.

1080A The little Horse.

Books from Hornby Library (in Case).

1081 The little Passion (on wood) of Albert Dürer ; with introductions by Austin Dobson. (Ex-libris ser.) 1894.

1082 The Passion of our Lord Jesus Christ pourtrayed by Albert Dürer ; edited by Sir Henry Cole. 1844.

1083 Dürer ; mit 134 Abbildungen von Gemälden, Holzschnitten, Kupferstichen, und Zeichnungen (Künstler Monographien). Bielefeld, 1897.

1084 The engraving of Albrecht Dürer, by Lionel H. Cust. (Portfolio monographs.) 1894.

1085 The paintings and drawings of Albrecht Dürer, by Lionel H. Cust. (Portfolio monographs.) 1897.

1086 Œuvre de Albert Dürer ; reproduit et publié par Amand-Durand ; texte par Georges Duplessis. Paris, 1877.

1087 Life of Albrecht Dürer of Nuremberg ; with . . . account of his works, by Mrs. C. Heaton. 2nd edition. 1881.

1088 Albert Dürer : his life and works, by Moritz Thausing ; transl. from the German ; ed. by Fred A. Eaton. 2 v. 1882.

1089 Albrecht Dürer Album : eine Sammlung der Schonsten Durer'schen Holzschnitte nach den von dem Künstler gefertigten Originalen in gleicher Grosse aufs neue in Holz geschnitten (von K. Oertel.) Lief. 1-3 (all published) Nuremberg, 1856-61.

1090 Newe kunstliche Wchlgerissene unnd in Holtz geschnittene Figuren vorgleichen niemahlen gesehen worden von den furtrefflichsten, kunstlichsten und beruhmbtesten Mahlern, reissern unnd formschneydern als nemblich Albrecht Dürer, Hansz Holbeyn, Hansz Sebaldt Bohem, Hansz Scheuflin, &c. Frankfurt am Meyn. 1620

Books from Reference Library.

1091 Df 912 Albert Dürer's Designs of the Prayer Book. Ackermann. 1817.

1092 Dq 1987 Drawings of Albrecht Dürer. (Drawings of the Great Masters.) 1906

1093 D 1065 Dürer's Kupferstiche und Holzschnite, von R. von. Retberg. 1871.

1094 E 4178 Albert Dürer, his life and works, by Wm. B. Scott. 1869.

1095 E 8843 Albert Dürer, by T. Sturge Moore. 1905.

1096 Df 1376 Zeichnungen von Albrecht Dürer in Nachbildungen ; herausgeben von Dr. Friedrich Lippmann. Berlin. 1883. v. 1-4. (Vols. 1-2.)

1097 Bf 13 Alberti Düreri clarissini pictoris et Geometrae de Symetria partium in rectis formis humanorum corporum. Norimbergae, 1532.

1098 D 3198 Literary Remains of Albrecht-Dürer, by Sir W. Martin Conway.

Lent by Alderman W. H. Watts, J.P.

1099 La vie de la Saint Vierge Marie.

C. Tinling & Co., Ltd., Printers, Victoria Street, Liverpool.